

Digitized by the Internet Archive
in 2012 with funding from
Boston Symphony Orchestra, National Endowment for the Humanities

http://archive.org/details/bostonsymphony091002bost



BOSTON SYMPHONY ORCHESTRA

2009–2010 SEASON | WEEK 13

Season Sponsor:

UBS

James Levine | Music Director
Bernard Haitink | Conductor Emeritus
Seiji Ozawa | Music Director Laureate

Silk twill scarves.

Boston

320 Boylston Street
(617) 482-8707

Hermes.com



Publicis Et Nous

Table of Contents | Week 13

15 BSO NEWS

27 ON DISPLAY IN SYMPHONY HALL

29 BSO MUSIC DIRECTOR JAMES LEVINE

32 THE BOSTON SYMPHONY ORCHESTRA

35 THIS WEEK'S PROGRAM

36 FROM THE MUSIC DIRECTOR

Notes on the Program

39 Elliott Carter

45 Hector Berlioz

51 Maurice Ravel (Piano Concerto for the Left Hand)

57 Ravel ("Daphnis et Chloé")

63 To Read and Hear More...

Guest Artists

69 Pierre-Laurent Aimard

71 Steven Ansell

72 FUTURE PROGRAMS

74 SYMPHONY HALL EXIT PLAN

75 SYMPHONY HALL INFORMATION

THIS WEEK'S PRE-CONCERT TALKS ARE GIVEN BY
BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL.

program copyright ©2010 Boston Symphony Orchestra, Inc.

design by Hecht Design, Arlington, MA
cover photograph by Michael J. Lutch

BOSTON SYMPHONY ORCHESTRA
Symphony Hall, 301 Massachusetts Avenue
Boston, MA 02115-4511
(617) 266-1492 bso.org

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MILTON, MASSACHUSETTS



$1,775,000. Enchanting residence on fabled Adams Street. An octagonal front porch introduces this home with a flowthrough front hall drawing attention to the back deck and gardens. Features include a theater, game room, lap pool and a duo of wine cellars. **Josephine McCloskey / Julianne Bridgeman, (617) 696-4430**

BOSTON, MASSACHUSETTS



$3,925,000. This ninth-floor residence has been tastefully renovated and showcases skyline views from the formal living room and the paneled library. This full-service residential building offers valet garage parking, 24-hour concierge and available services from the Taj Boston Hotel. **Bruce E. McLean, (617) 723-2737**

BROOKLINE, MASSACHUSETTS



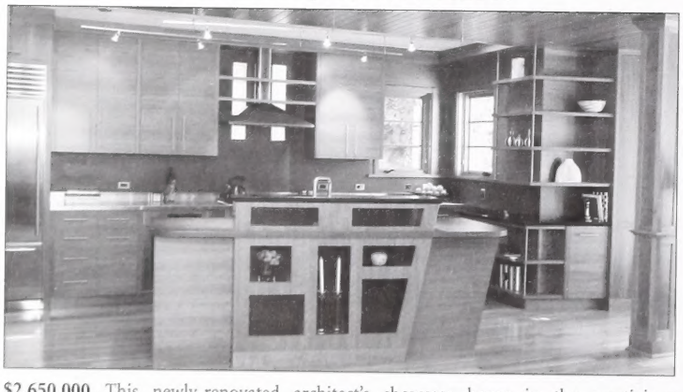
$4,990,000. Unparalleled luxury awaits in prestigious Monmouth House, sited on a lush 19,500-square-foot lot just moments from Back Bay. This home's dramatic design and sweeping spaces underwent a thoughtful architectural renovation, completed in 2009. **Jayne Bennett Friedberg, (617) 796-6116**

JAMAICA PLAIN, BOSTON, MASSACHUSETTS



$1,425,000. Unsurpassed water views. This two-story penthouse residence (three bedroom/2.5 bath) overlooking Boston's Emerald Necklace. Gourmet kitchen, master suite, fireplace, private decks and semi-finished basement. Garage parking. Luxury amenities throughout. Minutes to downtown. An urban Eden. **Janet Deegan / Constance Cervone, (617) 522-4600**

CAMBRIDGE, MASSACHUSETTS



$2,650,000. This newly-renovated architect's showcase home in the prestigious Brattle/Huron Village neighborhood features a stunning and spacious kitchen/family room area with gas fireplace and glass doors to a raised patio, and is Leeds Silver Certified for energy saving features. **David Pap, (617) 844-2756**

BROOKLINE, MASSACHUSETTS

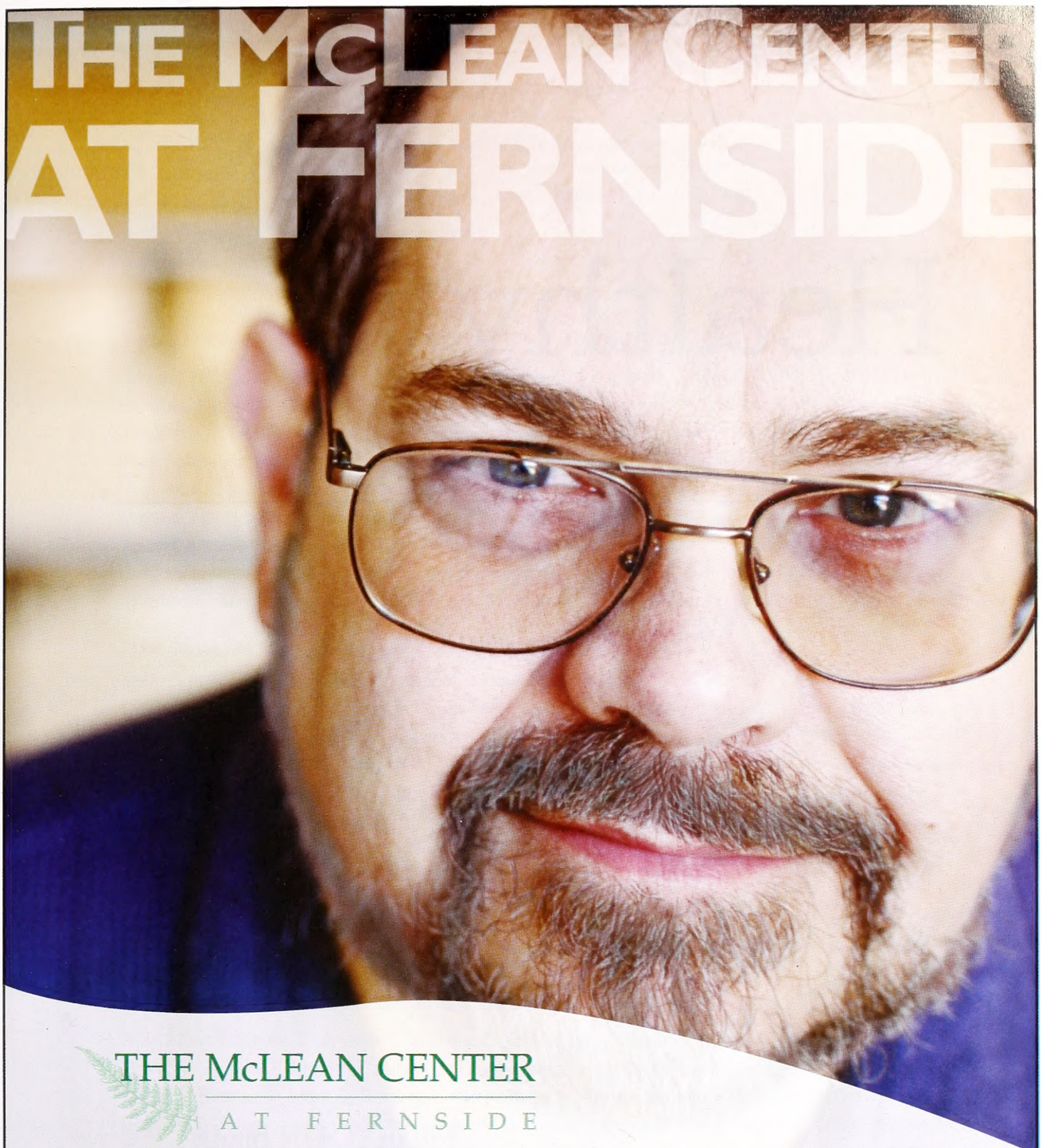


$3,795,000. Set amongst 14,000± square feet of meticulous gardens and mature landscaping, this stately residence enjoys views of historic Longwood Mall. The grand design of the home encompasses exquisite craftsmanship and custom millwork with understated elegance found throughout. **Ronni Casty, (617) 731-2447**

For information on the Previews International Program offered by Coldwell Banker Residential Brokerage, please call (800) 548-5003

www.NewEnglandMoves.com

© 2010 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation.
An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT, LLC.



THE McLEAN CENTER
AT FERNSIDE

Effective residential treatment for addiction and depression.

Highly discreet and individualized residential care for adults.
Exceptional accommodations in a peaceful, rural setting.

The McLean Center at Fernside
Princeton, Mass.
800.906.9531 mcleanfernside.org

PARTNERS HEALTHCARE

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

Healthy is

feeling like everything is in harmony.

Fill in YOUR blank
bidmc.org



Beth Israel Deaconess
Medical Center



A teaching hospital of
Harvard Medical School



JAMES LEVINE, MUSIC DIRECTOR
RAY AND MARIA STATA MUSIC DIRECTORSHIP, FULLY FUNDED IN PERPETUITY

BERNARD HAITINK, CONDUCTOR EMERITUS
LACROIX FAMILY FUND, FULLY FUNDED IN PERPETUITY

SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

129th season, 2009–2010

TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Edward H. Linde, Chairman† • Diddy Cullinane, Vice-Chairman • Robert P. O'Block, Vice-Chairman • Stephen Kay, Vice-Chairman • Roger T. Servison, Vice-Chairman • Edmund Kelly, Vice-Chairman • Vincent M. O'Reilly, Treasurer • George D. Behrakis • Alan Bressler • Jan Brett • Samuel B. Bruskin • Paul Buttenwieser • Eric D. Collins • Cynthia Curme • Alan J. Dworsky • William R. Elfers • Judy Moss Feingold, ex-officio • Nancy J. Fitzpatrick • Thelma E. Goldberg • Michael Gordon • Brent L. Henry • Charles H. Jenkins, Jr. • John M. Loder • Carmine A. Martignetti • Robert J. Mayer, M.D. • Nathan R. Miller • Richard P. Morse • Aaron J. Nurick, ex-officio • Susan W. Paine • Carol Reich • Edward I. Rudman • Hannah H. Schneider • Arthur I. Segel • Thomas G. Stemberg • Caroline Taylor • Stephen R. Weber • Stephen R. Weiner • Robert C. Winters

LIFE TRUSTEES

Vernon R. Alden • Harlan E. Anderson • David B. Arnold, Jr. • J.P. Barger • Leo L. Beranek • Deborah Davis Berman • Peter A. Brooke • Helene R. Cahners • James F. Cleary • John F. Cogan, Jr. • Mrs. Edith L. Dabney • Nelson J. Darling, Jr. • Nina L. Doggett • Mrs. John H. Fitzpatrick • Dean W. Freed • Edna S. Kalman • George Krupp • Mrs. August R. Meyer • Mrs. Robert B. Newman • William J. Poorvu • Irving W. Rabb • Peter C. Read • Richard A. Smith • Ray Stata • John Hoyt Stookey • Wilmer J. Thomas, Jr. • John L. Thorndike • Dr. Nicholas T. Zervas

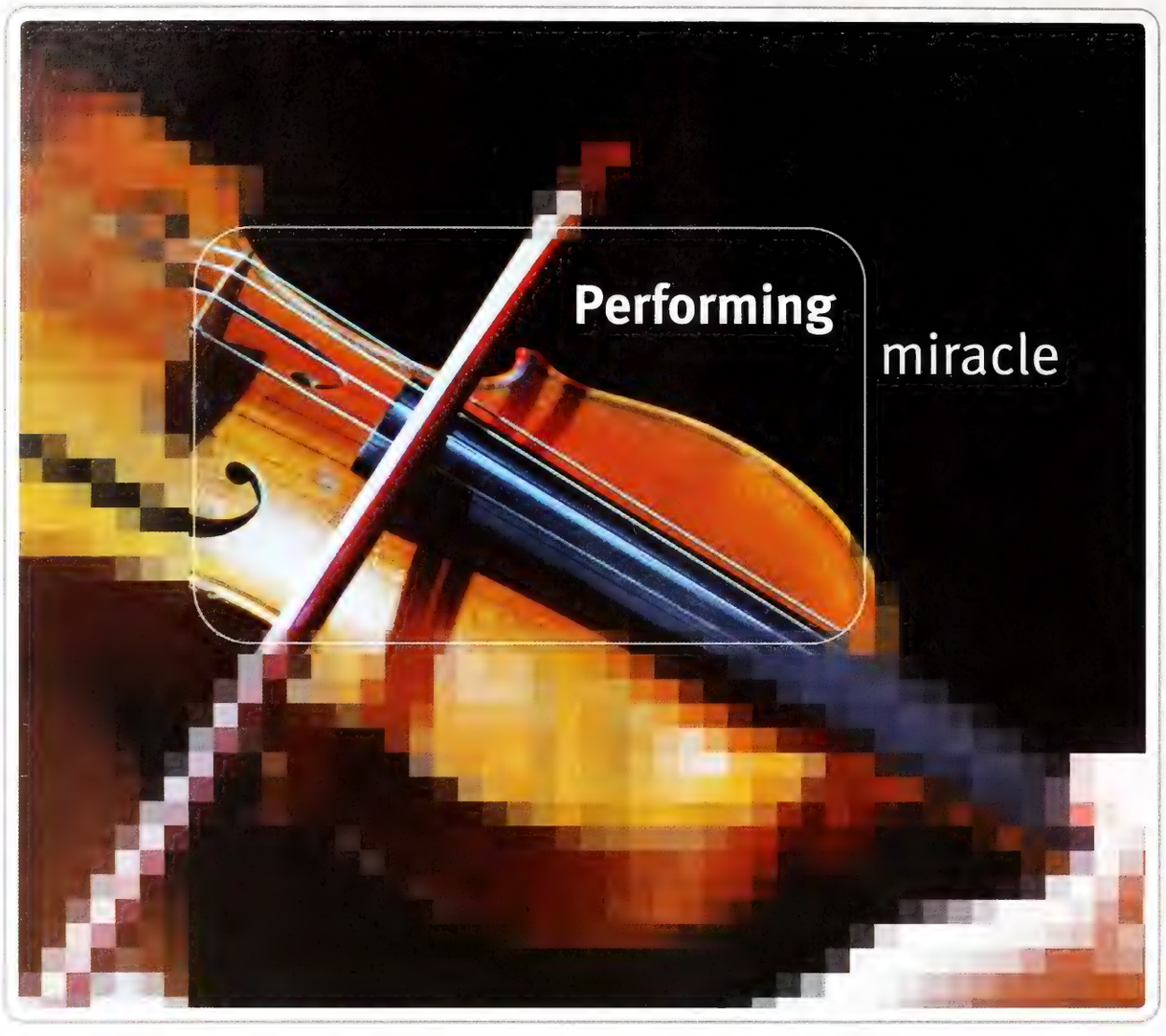
OTHER OFFICERS OF THE CORPORATION

Mark Volpe, Managing Director • Thomas D. May, Chief Financial Officer • Suzanne Page, Clerk of the Board

BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Judy Moss Feingold, Chairman • William F. Achtmeyer • Noubar Afeyan • David Altshuler • Diane M. Austin • Judith W. Barr • Lucille M. Batal • Linda J.L. Becker • George W. Berry • Paul Berz • James L. Bildner • Mark G. Borden • Partha Bose • Anne F. Brooke • Stephen H. Brown • Gregory E. Bulger • Joanne Burke • Ronald G. Casty • Carol Feinberg Cohen • Susan Bredhoff Cohen • Richard F. Connolly, Jr. • Charles L. Cooney • Ranny Cooper • James C. Curvey • Gene D. Dahmen • Mrs. Miguel de Bragança • Paul F. Deninger • Ronald F. Dixon • Ronald M. Druker • Alan Dynner • Ursula Ehret-Dichter • John P. Eustis II • Joseph F. Fallon • Thomas E. Faust, Jr. • Steven S. Fischman • John F. Fish • Myrna H. Freedman • Carol Fulp • Robert Gallery • Robert P. Gittens • Carol Henderson • Susan Hockfield • Roger Hunt • William W. Hunt • Valerie Hyman • Ernest Jacquet • Everett L. Jassy • Stephen J. Jerome • Darlene Luccio Jordan, Esq. • Paul L. Joskow • Stephen R. Karp • Douglas A. Kingsley • Robert Kleinberg • Farla H. Krentzman • Peter E. Lacaillade • Charles Larkin • Robert J. Lepofsky • Christopher J. Lindop • Nancy K. Lubin • Jay Marks • Jeffrey E. Marshall • Joseph B. Martin, M.D. • C. Ann Merrifield • Dr. Martin C. Mihm, Jr. • Maureen Miskovic • Robert Mnookin • Paul M. Montrone • Sandra O. Moose • Robert J. Morrissey • Evelyn Stefansson Nef† • Robert T. O'Connell • Peter Palandjian • Vincent Panetta, Jr. • Diane Patrick • Joseph Patton • Ann M. Philbin • May H. Pierce • Claudio Pincus • Joyce L. Plotkin •

EMC²
where information lives®



EMC is proud to support the Boston Symphony Orchestra.

The global icon of artistic virtuosity known as the Boston Symphony Orchestra is also the world's largest orchestral organization. The BSO understands the critical role information plays in its business, and turns to information infrastructure solutions from EMC to help keep its intricate operations a miracle of performance. We're proud to help the BSO bring the power of information to life—information that illuminates what's possible and that can move the world forward.

Learn more at www.EMC.com.

EMC², EMC, and where information lives are registered trademarks of EMC Corporation. All other trademarks used herein are the property of their respective owners.
© Copyright 2008 EMC Corporation. All rights reserved.





photos by Michael J. Lutch

Jonathan Poorvu • Dr. John Thomas Potts, Jr. • William F. Pounds • Dr. Tina Young Poussaint • Claire Pryor • Patrick J. Purcell • John Reed • Dr. Carmichael Roberts • Susan Rothenberg • Alan Rottenberg • Joseph D. Roxe • Kenan Sahin • Gilda Slifka • Christopher Smallhorn • Margery Steinberg • Theresa Stone • Patricia L. Tambone • Jean Tempel • Douglas Thomas • Mark D. Thompson • Albert Togut • Diana Osgood Tottenham • Joseph M. Tucci • Robert A. Vogt • David C. Weinstein • Christoph Westphal • James Westra • Patricia Plum Wylde • Dr. Michael Zinner • D. Brooks Zug

OVERSEERS EMERITI

Helaine B. Allen • Marjorie Arons-Barron • Caroline Dwight Bain • Sandra Bakalar • William T. Burgin • Mrs. Levin H. Campbell • Earle M. Chiles • Mrs. James C. Collias • Joan P. Curhan • Phyllis Curtin • Tamara P. Davis • Disque Deane • Betsy P. Demirjian • JoAnne Walton Dickinson • Phyllis Dohanian • Goetz B. Eaton • Harriett Eckstein • George Elvin • Pamela D. Everhart • J. Richard Fennell • Lawrence K. Fish • Peter H.B. Frelinghuysen • Mrs. Thomas Galligan, Jr. • Mrs. James Garivaltis • Dr. Arthur Gelb • Jordan Golding • Mark R. Goldweitz • Michael Halperson • John Hamill • Deborah M. Hauser • Mrs. Richard D. Hill • Marilyn Brachman Hoffman • Lola Jaffe • Michael Joyce • Martin S. Kaplan • Mrs. S. Charles Kasdon • Mrs. Gordon F. Kingsley • David I. Kosowsky • Robert K. Kraft • Benjamin H. Lacy • Mrs. William D. Larkin • Edwin N. London • Frederick H. Lovejoy, Jr. • Diane H. Lupean • Mrs. Charles P. Lyman • Mrs. Harry L. Marks • Joseph C. McNay • Albert Merck • John A. Perkins • Daphne Brooks Prout • Robert E. Remis • John Ex Rodgers • Roger A. Saunders • Lynda Anne Schubert • Mrs. Carl Shapiro • L. Scott Singleton • Charles A. Stakely • Patricia Hansen Strang • Samuel Thorne • Paul M. Verrochi • Robert A. Wells • Mrs. Joan D. Wheeler • Margaret Williams-DeCelles • Mrs. Donald B. Wilson† • Mrs. John J. Wilson • Richard Wurtman, M.D.

† Deceased

EXECUTIVE COMMITTEE OF THE BOSTON SYMPHONY ASSOCIATION OF VOLUNTEERS

Aaron J. Nurick, Chair • **Charles Jack,** Vice-Chair, Boston • **Wilma Michaels,** Vice-Chair, Tanglewood • **Audley Fuller,** Secretary • **Richard Dixon,** Co-Chair Education, Boston • **Gerald Dreher,** Co-Chair Membership Administration, Boston • **Ellen Mayo,** Co-Chair Community Outreach and Audience Development, Boston • **Augusta Liebowitz,** Co-Chair Education, Tanglewood • **Alexandra Warshaw,** Co-Chair Membership Administration, Tanglewood • **Howard Arkans,** Co-Chair Community Outreach and Audience Development, Tanglewood • **William Ballen,** Ushers and Programmers Liaison, Tanglewood • **Ken Singer,** Glass House Liaison, Tanglewood

Real *people.* Real *heroes.*

From public servants that fight for our rights, to caregivers that dedicate their lives to the service of others, some of our country's greatest heroes live or work at Life Care Centers of America's skilled nursing and rehabilitation facilities.

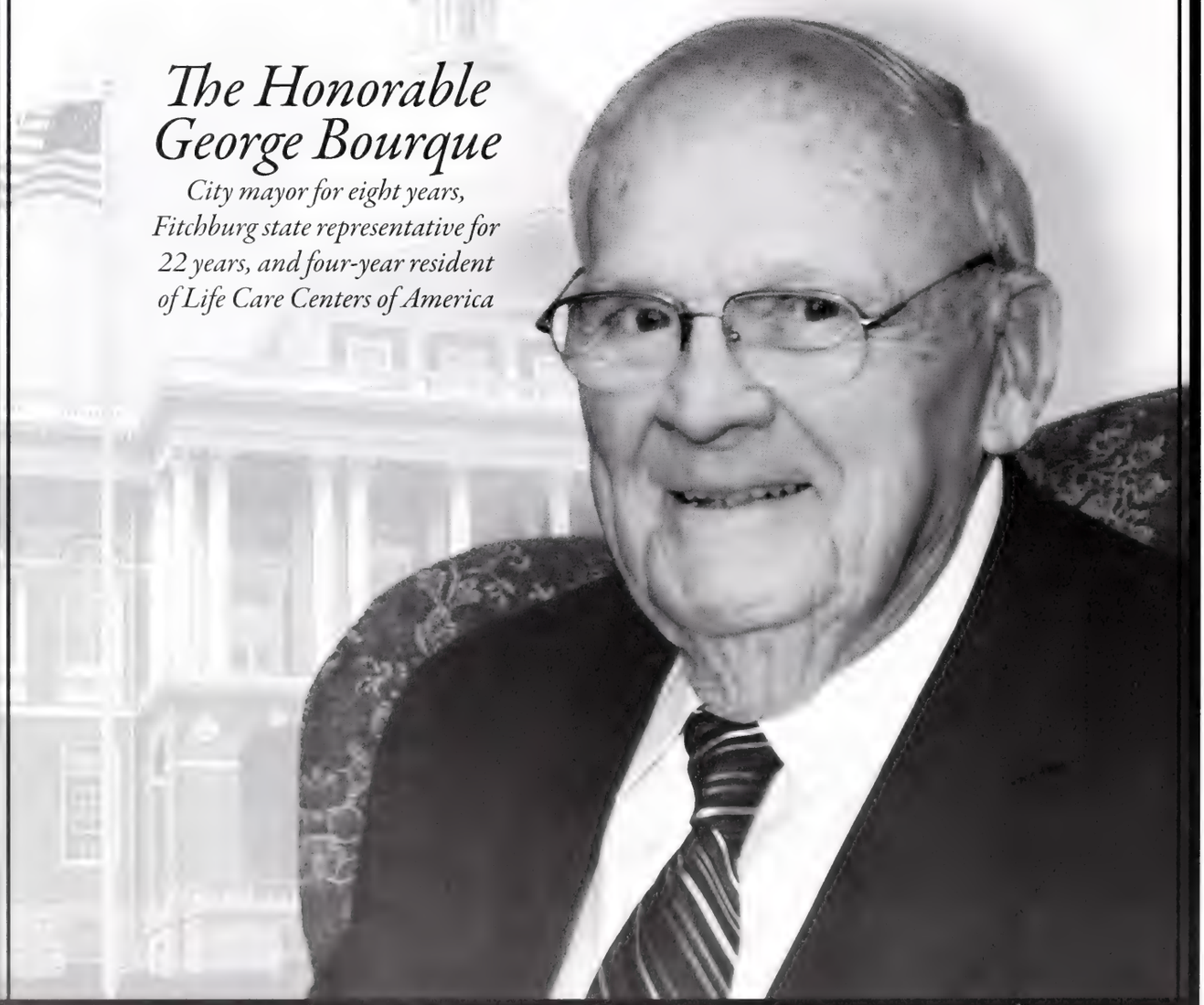
Life Care® Centers of America

www.LCCA.com

Joint Commission accredited

The Honorable George Bourque

City mayor for eight years, Fitchburg state representative for 22 years, and four-year resident of Life Care Centers of America



SKILLED NURSING • LONG-TERM CARE • REHABILITATION

11508

Administration

Mark Volpe, *Managing Director, Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity*

Anthony Fogg, *Artistic Administrator*

Marion Gardner-Saxe, *Director of Human Resources*

Ellen Highstein, *Director of Tanglewood Music Center, Tanglewood Music Center Directorship endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman*

Bernadette M. Horgan, *Director of Public Relations*

Thomas D. May, *Chief Financial Officer*

Kim Noltemy, *Director of Sales, Marketing, and Communications*

Bart Reidy, *Director of Development—Institutional Giving, Events, and Administration*

Elizabeth P. Roberts, *Director of Development—Campaign and Individual Giving*

Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, Senior Archivist • **Felicia Burrey Elder,** Executive Assistant to the Managing Director • **Vincenzo Natale,** Chauffeur/Valet • **Claudia Robaina,** Manager of Artists Services • **Benjamin Schwartz,** Assistant Artistic Administrator

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, Director of Concert Operations

H.R. Costa, Technical Director • **Leslie DeRoche,** Concert Operations Administrator • **Vicky Dominguez,** Operations Manager • **Jake Moerschel,** Assistant Stage Manager • **Leah Monder,** Production Manager • **John Morin,** Stage Technician • **Mark C. Rawson,** Stage Technician • **Mark B. Rulison,** Chorus Manager

BOSTON POPS

Dennis Alves, Director of Artistic Planning

Gina Randall, Administrative/Operations Coordinator • **Margo Saulnier,** Assistant Director of Artistic Planning • **Amanda Severin,** Manager of Artistic Services/Assistant to the Pops Conductor

BUSINESS OFFICE

Sarah J. Harrington, Director of Planning and Budgeting • **Mia Schultz,** Director of Investment Operations and Compliance • **Pam Wells,** Controller

Mimi Do, Budget Manager • **Thomas Engeln,** Budget Assistant • **Michelle Green,** Executive Assistant to the Business Management Team • **Karen Guy,** Accounts Payable Supervisor • **David Kelts,** Staff Accountant • **Minnie Kwon,** Payroll Associate • **John O'Callaghan,** Payroll Supervisor • **Nia Patterson,** Accounts Payable Assistant • **Harriet Prout,** Accounting Manager • **Michael Shea,** Cash Accountant • **Teresa Wang,** Staff Accountant • **Audrey Wood,** Senior Investment Accountant



AFTER A WHILE, THE ROLLER COASTER JUST ISN'T FUN ANYMORE

Perhaps you're ready for the thrill of steady financial performance?

Are those big drops beginning to make your stomach queasy? Turn to Fiduciary Trust. As an independent financial management company, our investment advice is custom-tailored to meet your needs, not Wall Street's or a corporate parent's. And for our clients that means fewer ups and downs.

Looking for advice you can trust? Visit us at fiduciary-trust.com or call Randy Kinard at 617-574-3432.

FIDUCIARY TRUST

REAP THE DIVIDENDS℠

Investment Management • Estate and Financial Planning
Corporate Trustee • Estate Settlement • Family Office Services
fiduciary-trust.com

DEVELOPMENT

Joseph Chart, Director of Major Gifts • **Nina Jung**, Director of Development Events and Volunteer Outreach • **Ryan Losey**, Director of Foundation and Government Relations • **Jennifer Roosa**, Director of Development Research and Information Systems • **George Triantaris**, Director of Principal and Planned Giving

Amanda Aldi, Data Project Coordinator • Stephanie Baker, Campaign Manager • Susan Beaudry, Manager of Tanglewood Business Partners • Emily Borababy, Manager of Development Communications • Dulce Maria de Borbon, Beranek Room Hostess • Cullen E. Bouvier, Donor Relations Officer • Maria Capello, Grant Writer • Diane Cataudella, Associate Director of Donor Relations • Sabine Chouljian, Manager of Development Events and Volunteer Services • Kerri Cleghorn, Associate Director, Business Partners • Allison Cooley, Associate Director of Society Giving • Emily Diaz, Donor Information and Data Coordinator • Marcy Bouley Eckel, Associate Director of Direct Fundraising • Laura Frye, Assistant Manager of Society Giving • David Grant, Development Operations Manager • Barbara Hanson, Major Gifts Officer • Emily Horsford, Manager of Donor Relations • Sabrina Karpe, Donor Relations Coordinator • Angela Kaul, Assistant Manager of Planned Giving • Dominic Margaglione, Donor Ticketing Associate • Jill Ng, Senior Major and Planned Giving Officer • Madge Nimocks, Development Communications Writer • Suzanne Page, Associate Director for Board Relations • Emily Reeves, Major Gifts Coordinator • Amanda Roosevelt, Executive Assistant • Laura Sancken, Coordinator, Development Events and Volunteer Services • Joyce M. Serwitz, Major Gifts and Campaign Advisor • Alexandria Sieja, Assistant Manager of Development Events and Volunteer Services • Yong-Hee Silver, Major Gifts Officer • Kenny Smith, Acknowledgment and Gift Processing Coordinator • Stephanie J. Smith, Annual Fund Project Coordinator • Mary E. Thomson, Associate Director of Corporate Giving • Szeman Tse, Assistant Director of Development Research • Romain Tsiplakis, Graphic Designer

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, Director of Education and Community Programs

Claire Carr, Manager of Education Programs • Sarah Glenn, Assistant Manager of Education and Community Programs • Emilio Gonzalez, Manager of Curriculum Research and Development • Darlene White, Manager, Berkshire Education and Community Programs

FACILITIES

C. Mark Cataudella, Director of Facilities

SYMPHONY HALL OPERATIONS Christopher Hayden, Facilities Manager • Tyrone Tyrell, Security and Environmental Services Manager

Charles F. Cassell, Jr., Facility Compliance and Training Coordinator • Stella Easland, Switchboard Operator • Michael Finlan, Switchboard Supervisor • Judith Melly, Facilities Coordinator • Shawn Wilder, Mailroom Clerk

MAINTENANCE SERVICES Jim Boudreau, Electrician • Thomas Davenport, Carpenter • Michael Frazier, Carpenter • Paul Giaimo, Electrician • Steven Harper, HVAC • Sandra Lemerise, Painter • Michael Maher, HVAC ENVIRONMENTAL SERVICES Landel Milton, Lead Custodian • Rudolph Lewis, Assistant Lead Custodian • Desmond Boland • Julien Buckmire • Claudia Ramirez Calmo • Angelo Flores • Gaho Boniface Wahi

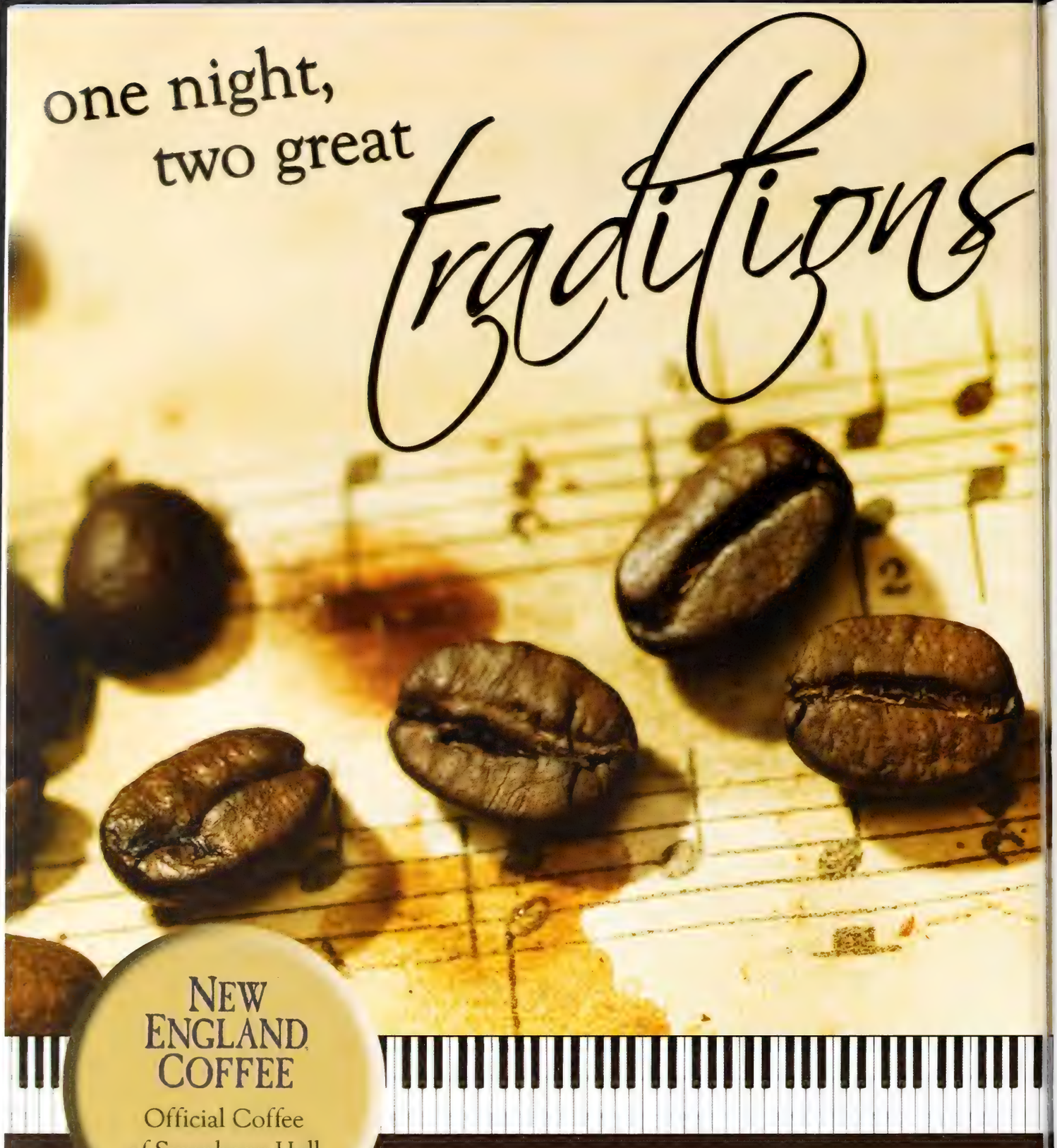
TANGLEWOOD OPERATIONS David P. Sturma, Director of Tanglewood Facilities and BSO Liaison to the Berkshires

Ronald T. Brouker, Supervisor of Tanglewood Crew • Robert Lahart, Electrician • Peter Socha, Carpenter • Robert Casey • Stephen Curley • Richard Drumm • Bruce Huber

HUMAN RESOURCES

Susan Olson, Human Resources Recruiter • Heather Mullin, Human Resources Manager • Kathleen Sambuco, Benefits Manager

one night,
two great *traditions*



NEW ENGLAND COFFEE
Official Coffee
of Symphony Hall

"New England Coffee is delighted to be the Official Coffee of the Boston Symphony Orchestra and the Boston Pops. As a family-owned business for over 90 years, we share a commitment to quality and tradition that the BSO has championed for over 125 years. With these common values and a dedication to quality, we invite you to enjoy tonight's performance." - *Jim Kaloyanides*
PRESIDENT AND COO
OF NEW ENGLAND COFFEE



www.newenglandcoffee.com

INFORMATION TECHNOLOGY

Timothy James, Director of Information Technology

Guy W. Brandenstein, User Support Specialist • **Andrew Cordero**, Manager of User Support • David Tucker, Infrastructure Systems Manager • **Brian Van Sickle**, User Support Specialist

PUBLIC RELATIONS

Kathleen Drohan, Associate Director of Public Relations • **Taryn Lott**, Public Relations Supervisor

PUBLICATIONS

Marc Mandel, Director of Program Publications

Robert Kirzinger, Assistant Director of Program Publications—Editorial • **Eleanor Hayes McGourty**, Assistant Director of Program Publications—Production and Advertising

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, Ticket Operations Manager • **Helen N.H. Brady**, Director of Group Sales • **Alyson Bristol**, Director of Corporate Sponsorships • **Sid Guidicianne**, Front of House Manager • **James Jackson**, Call Center Manager • **Roberta Kennedy**, Buyer for Symphony Hall and Tanglewood • **Sarah L. Manoog**, Director of Marketing Programs • **Michael Miller**, Director of Ticketing

Megan Bohrer, Group Sales Coordinator • **Gretchen Borzi**, Marketing Production Manager • Rich Bradway, Associate Director of E-Commerce and New Media • **Samuel Brewer**, SymphonyCharge Representative • **Allegra Brooke**, Corporate Sponsorship Coordinator • **Lenore Camassar**, Associate Manager, SymphonyCharge • **Theresa Condito**, Access Services Administrator/Subscriptions Associate • **Susan Coombs**, SymphonyCharge Coordinator • **Jonathan Doyle**, Junior Graphic Designer • **Paul Ginocchio**, Manager, Symphony Shop and Tanglewood Glass House • **Erin Glennon**, Graphic Designer • **Randie Harmon**, Customer Service and Special Projects Manager • **Matthew Heck**, Marketing Projects Coordinator • **Michael King**, Subscriptions Associate • **Michele Lubowsky**, Associate Subscriptions Manager • **Jason Lyon**, Group Sales Manager • **Laura Maas**, Merchandising Assistant • **Ronnie McKinley**, Ticket Exchange Coordinator • **Maria McNeil**, SymphonyCharge Representative • **Michael Moore**, E-Commerce Marketing Analyst • **Doreen Reis**, Marketing Coordinator for Advertising • **Andrew Russell**, Senior Manager, Corporate Sponsorships • **Laura Schneider**, Web Content Editor • **Robert Sistare**, Subscriptions Representative • **Kevin Toler**, Art Director • **Himanshu Vakil**, Web Application Lead • **Stacy Whalen**, Manager, Corporate Sponsor Relations

BOX OFFICE **David Chandler Winn**, Manager • **Megan E. Sullivan**, Assistant Manager

BOX OFFICE REPRESENTATIVES **Mary J. Broussard** • **Arthur Ryan**

EVENT SERVICES **Kyle Ronayne**, Director of Event Administration • **Tony Bennett**, Café Supervisor/Pops Service Staff Manager • **Kristin Jacobson**, Senior Sales Manager • **Sean Lewis**, Manager of Venue Rentals and Events Administration • **Cesar Lima**, Assistant Food and Beverage Manager • **James Sorrentino**, Bar Manager

TANGLEWOOD MUSIC CENTER

Andrew Leeson, Budget and Office Manager • **Karen Leopardi**, Associate Director for Faculty and Guest Artists • **Michael Nock**, Associate Director for Student Affairs • **Gary Wallen**, Manager of Production and Scheduling



Program Book RE-USE INITIATIVE

The BSO is pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

Thank you for helping to make the BSO greener!

PHOTOGRAPHY: JOHN FERRILLO

ship of the BSO at a time in his life that was filled with heavy challenges," said Mr. Bressler. "When asked why he would commit himself to such a time-consuming position, given those other challenges and commitments, his response was typical Ed Linde. He said 'I love the institution, and I feel that I can make a positive impact on the orchestra's current and future prospects. Besides, I think it will be a lot of fun.' The BSO was fortunate to have such a person as its Chairman. He will be missed." As Mr. Rudman noted, "Ed combined brilliance and understatement in a way that was unique. His lack of ego always amazed me. He would do the right thing because it *was* the right thing, not because it was expected."

In addition to his work as Chairman of the BSO, Ed Linde was Chief Executive Officer of Boston Properties, one of the largest real estate investment trusts in the country, which he founded in 1970 with Mortimer B. Zuckerman. Ed came to Boston in 1958 as an undergraduate at MIT, where he earned a bachelor's degree in civil engineering in 1962, followed by a degree from the Harvard Business School with distinction as a Baker Scholar in 1964. He met his future wife, Joyce, when he was a sophomore, fifty years ago, and except for a brief one-year stop in New York City, where he had been raised, he was a bedrock leader in the Boston community. In 1965 he joined Boston's Cabot Cabot and Forbes, where he started as a project manager and quickly became a partner responsible for the firm's national development activities, leaving that firm to found Boston Properties in 1970.

A born leader, Ed brought his intellect, wisdom, and kindness to a variety of philanthropic areas. His belief in the support of education ran the spectrum from MIT, where the Linde Foundation, started by Ed, his wife, and their children, recently made a major gift to aid undergraduate financial aid, to the Roxbury Charter School, which the Linde Foundation ardently supports. He was a member of the MIT Corporation from 1990 to 1995, most recently serving on the MIT President's Advisory Council on Regional Engagement and many other efforts on behalf of the Institute. Boston's Museum of Fine Arts, and the Boston Youth Symphony Orchestras' Intensive Community Program, which provides string instrument instruction to students of underrepresented communities, have also benefited enormously from Linde Family support.

Early on in his days in Boston, Ed became involved with Beth Israel Hospital, serving as its Chairman of the Board from 1989 to 1991; he was a Trustee for Life of Beth Israel Deaconess Medical Center, formed when Beth Israel Hospital merged with the Deaconess Hospital. Ed was diagnosed with multiple myeloma seven years ago; his mantra was to take things one day at a time and live for the moment. His experience led to an interest in "personalized medicine" and was the impetus behind the creation of the Linde Family Program in Cancer Chemical Biology at Dana-Farber, and the Linde Family Professorship in Medicine at Harvard Medical School and Dana-Farber.

A tremendous role model to everyone he touched, Ed leaves his wife Joyce, his two children Doug Linde and Karen Linde Packman, their spouses Carol and Jeff, and five grandchildren, Kate, Maddie, Sam, Julia, and Hannah. In lieu of flowers, the family has requested that donations be made for myeloma research, payable to "Dana-Farber Cancer Institute" and sent to the attention of Kenneth Anderson, MD, Dana-Farber Cancer Institute, 44 Binney Street, M557, Boston, MA 02115.

P A S S I O N



It's at the heart of their performance. And ours.



Each musician reads from the same score, but each brings his or her own artistry to the performance. It's their passion that creates much of what we love about music. And it's what inspires all we do at Bose. That's why we're proud to support the performers you're listening to today.

We invite you to experience what our passion brings to the performance of our products. Please call or visit our website to learn more – including how you can hear Bose® sound for yourself.

1-800-444-BOSE | www.Bose.com

BOSE®
Better sound through research®

©2009 Bose Corporation. C_005116



IN MEMORIAM

Victor Alpert

May 4, 1918 – December 11, 2009

The Boston Symphony Orchestra notes with sadness the passing of former BSO principal librarian Victor Alpert. A native of Roxbury, a 1935 graduate of Roxbury Memorial High School, and also a graduate of the New England Conservatory, Mr. Alpert joined the Boston Symphony Orchestra as orchestra librarian at the invitation of Arthur Fiedler in 1953. In the 1930s he played in the Works Progress Administration's NYA Orchestra; he was the ensemble's concertmaster until his future wife auditioned and unseated him, taking over in that position. Alpert took up the viola and, as he said years later, "decided right then and there that the only way to get back at her was to marry her." He and violinist Dorothy Rosenberg, who passed away in 2003, were married for 61 years.

Early in his music career in Boston, Mr. Alpert and his close friend Leonard Bernstein produced and performed in a number of Gilbert & Sullivan operettas—including *HMS Pinafore*, *Pirates of Penzance*, and *The Mikado*—during summers in Sharon, MA; they remained close friends and professional colleagues throughout their lives. At NEC, Alpert was a viola student of Joseph De Pasquale and George Fourel. After his graduation from the Conservatory, he and Dorothy played in the Indianapolis Symphony, the Minneapolis Symphony, and the Radio City Music Hall Orchestra. They toured the south playing 280 performances of *Porgy & Bess*. Though in the orchestra, they became close with many members of the cast, secretly doing their laundry each week in the heavily segregated "Whites Only" laundromats.

After joining the BSO in 1953, Alpert spent much time figuring out what an orchestra librarian should do, integrally elevating the role to its present status—not just maintaining the library and getting the musicians' parts on and off the stage, but also ensuring that the parts are properly marked to reflect the conductor's and players' interpretive needs. He became the BSO's principal librarian in four years, holding the position until he retired in 1984, and developing a national reputation in the process. He began his career as BSO librarian with conductors Charles Munch and Arthur Fiedler, who were followed during his time at Symphony Hall by Erich Leinsdorf, William Steinberg, Seiji Ozawa, and John Williams; he became particularly close to Sir Colin Davis and his wife Shamsi. During his tenure with the BSO, Alpert also worked to establish the Major Orchestra Librarians' Association (MOLA); from an attendance of twenty-five librarians at its first meeting in 1983, MOLA has since grown to include more than 250 organizations and 426 librarians worldwide.

Mr. Alpert leaves his children—Laurie Alpert and her husband Barry Weiss of Brookline, and David Alpert and his wife Quincy Cotton of New York City—and five grandchildren, Ben, Annie, Luke, Charley, and Chris. Victor loved and was loved by family, friends, and colleagues, endearing himself to others not only through his personality and love of music, but also with his powerful wit and fiery but short-lasting temper (the stories are legion). He imparted wisdom, even if one didn't realize it at the time. For those fortunate enough to know him, any conversation with Victor, however brief, could be a lesson about life.

Arrive On A High Note

The Commonwealth Way

Music moves the soul.
Commonwealth moves you wherever you need to go with virtuoso service.



Commonwealth provides the finest chauffeured transportation services in Boston, New York, and all around the globe.

We're also proud of our history of supporting our environment, our community and its cultural foundations.

Commonwealth Worldwide is honored to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops.



COMMONWEALTH WORLDWIDE℠
CHAUFFEURED TRANSPORTATION

Six time winner of Inc. Magazine's ICIC Top 100 Fastest Growing Inner City Companies in the U.S. and Boston Magazine's Four time winner of the Best of Boston Award for "Best Car Service."

BEST OF BOSTON 2009
Awarded by Boston magazine

800.558.5466 or 617.779.1919 • commonwealthlimo.com







ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level).

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)

DEPOSIT & CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT & TRUST • COMMERCIAL BANKING

NOT ALL PHILANTHROPISTS HAVE BUILDINGS NAMED AFTER THEM.



Philanthropic giving is always welcome, regardless of what form it takes. Boston Private Bank & Trust Company's **Donor Advised Fund** is a simple and flexible tool that makes charitable giving easier than ever. It enables you to set aside funds and recommend grants to qualified nonprofit organizations according to your interests and on your timetable, all while realizing a tax benefit. It is just one of the ways we make the connections that count—connections to the financial expertise you need, and a personal connection that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Richard MacKinnon, Senior Vice President, at (617) 912-4287
or rmackinnon@bostonprivatebank.com

Investments are not FDIC insured, have no Bank guarantee, are not a deposit, and may lose value.



Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Farewell Songs* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Simon Boccanegra* and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In March 2010, in Berlin, he conducts Mahler's Symphony No. 3 in his debut with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the historic Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in





2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, the NEA Opera Award from the National Academy of the Arts, and, most recently, in December 2009, the first Bard Award in Vocal Arts from the Bard College Conservatory of Music.



Boston Symphony Orchestra

2009–2010

JAMES LEVINE

Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK

Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA

Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang #
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Sheila Fiekowsky *
Muriel C. Kasdon and Marjorie C. Paley chair

Jennie Shames *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Valeria Vilker Kuchment *
Theodore W. and Evelyn Berenson Family chair

Tatiana Dimitriades *
Stephanie Morris Marryott and Franklin J. Marryott chair

Si-Jing Huang *
Catherine and Paul Buttenwieser chair

Nicole Monahan *
Mary B. Saltonstall chair, fully funded in perpetuity

Wendy Putnam *
Kristin and Roger Servison chair

Xin Ding *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Glen Cherry *

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

(position vacant)

Ronald Knudsen
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Joseph McGauley
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Nancy Bracken *

Aza Raykhtsaum *
Robert Bradford Newman chair, fully funded in perpetuity

Bonnie Bewick *

James Cooke *

Victor Romanul *
Bessie Pappas chair

Catherine French *

Jason Horowitz *

Julianne Lee *

Yuncong Zhang *

VIOLAS

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka *

Rebecca Gitter *

CELLOS

Jules Eskin §
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme *
Lillian and Nathan R. Miller chair

Adam Esbensen *

Blaise Déjardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

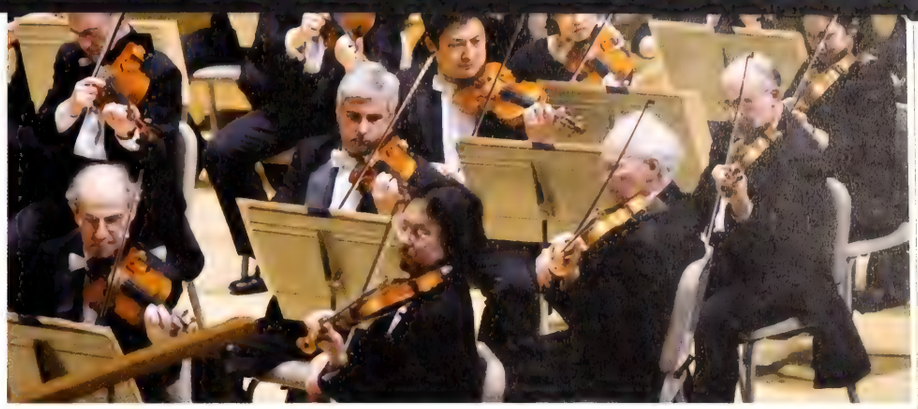
FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

(position vacant)
Ford H. Cooper chair, endowed in perpetuity in 1984

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

Benjamin Wright
Arthur and Linda Gelb chair

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

LIBRARIANS

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

ASSISTANT CONDUCTORS

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

Shi-Yeon Sung

PERSONNEL MANAGERS

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

STAGE MANAGER

John Demick

* *participating in a system of rotated seating*
§ *on sabbatical leave*
on leave



BY ITSELF, IT'S NOT MUCH.

But put it together with 87 others and you get an unforgettable sound.
And no other piano offers the performance and lasting value of a Steinway.

Visit an M. Steinert & Sons showroom near you to explore the world's finest pianos, including Steinway, Boston, Essex and Roland.



M. Steinert & Sons

Steinway & other pianos of distinction

800-944-2498
www.msteinert.com
Boston • Natick



JAMES LEVINE, MUSIC DIRECTOR
BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

Thursday, January 28, 8pm
Friday, January 29, 1:30pm
Saturday, January 30, 8pm

JAMES LEVINE conducting

CARTER

"DIALOGUES," FOR PIANO AND ORCHESTRA (2003)

PIERRE-LAURENT AIMARD

BERLIOZ

"HAROLD IN ITALY," SYMPHONY IN FOUR PARTS WITH VIOLA SOLO, OPUS 16

Harold in the mountains: Scenes of melancholy, of happiness, and of joy
March of the pilgrims singing their evening prayer
Serenade of an Abruzzese mountaineer to his mistress
Brigands' orgy, with recollections of past scenes

STEVEN ANSELL, VIOLA

{ I N T E R M I S S I O N }

RAVEL

PIANO CONCERTO FOR THE LEFT HAND
(PLAYED WITHOUT PAUSE)

PIERRE-LAURENT AIMARD

RAVEL

"DAPHNIS ET CHLOÉ," SUITE NO. 2

Daybreak—Pantomime—Danse générale

ELIZABETH ROWE, SOLO FLUTE

UBS IS PROUD TO SPONSOR THE BSO'S 2009-2010 SEASON.

The evening concerts will end about 10:10 and the afternoon concert about 3:40.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, watch alarms, and other electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.



Michael J. Lutch

From the Music Director

This week's program begins with music of Elliott Carter—who, having turned 101 last month(!), continues to thrive as one of today's most significant composers—followed by music of Berlioz and Ravel, both closely associated with the BSO's longstanding reputation for great performances of French repertoire (dating back to the time of Munch, Monteux, and even Serge Koussevitzky). This week's soloist is a favorite collaborator of mine, the French pianist Pierre-Laurent Aimard, whose amazingly wide repertoire has provided an unmissable opportunity to hear him play not just one work but two very contrasting pieces, Carter's *Dialogues* and Ravel's Piano Concerto for the Left Hand. (Pierre-Laurent played Ravel's G major concerto with us at Tanglewood in 2007, followed by tour performances in Lucerne and Berlin.) By way of general introduction to these concerts, I'll also say that the idea of "dialogues" between solo instrument and orchestra is inherent not just to the two piano-and-orchestra works on this program, but also to Berlioz's *Harold in Italy*, his "symphony with solo viola," in which Berlioz uses the viola sometimes as part of the orchestra and sometimes as solo commentator.

Inspired by Byron's *Childe Harold* (just one of so many literary sources that fired Berlioz's imagination), *Harold in Italy* is a great example of how Berlioz could write strikingly unique works within a single genre. Though each in a sense tells a story, the three works he called "symphonies" (*Symphonie fantastique* for orchestra alone; *Harold* for orchestra and viola; *Roméo et Juliette* for orchestra, soloists, and chorus) could not be more different in outlook and intent. (His three operas—*Benvenuto Cellini*, *Béatrice et Bénédict*, and *Les Troyens*—are similarly different in size, scope, and ambition.) Not only is *Harold in Italy* one of my favorite works by any composer, and one of very few symphonic works to feature solo viola (with special emphasis on its mid-range vocal quality that Berlioz liked so much); it's also a work that audiences rarely get a chance to hear, and one I'm delighted to conduct with Steve Ansell and the BSO—a great Berlioz orchestra if ever there were one—on a regular basis.

Like Berlioz, Ravel wrote a great many pieces (ballet scores, orchestral pieces, vocal works) in all sizes and shapes, each claiming its place in the repertoire through its own

unique inspiration, musical language, and instrumental palette. *Daphnis et Chloé*, represented this week by the Suite No. 2, is one of Ravel's largest masterpieces (the other is his "magical" opera *L'Enfant et les sortilèges*). Though conceived as a ballet, *Daphnis* works extraordinarily well in the concert hall. Once one knows the story and its milieu, one is instantly caught up not only in Ravel's genius of conception but in his uniquely personal, modern take on ancient Greece.

The uniqueness of Ravel's Left-hand Concerto followed, at the outset, from the commission Ravel received from pianist Paul Wittgenstein, who lost his right arm in World War I. Aside from the extraordinary virtuosity written into the piano part, which spans the entire keyboard and never sounds like just one hand is playing, this single-movement work is noteworthy for (among other things) its overall shape—beginning with two-and-a-quarter minutes of darkly atmospheric music for orchestra alone (starting almost inaudibly in low strings and contrabassoon!), a mood that recurs, transformed, toward the end of the piece—and also for how very different it is from the composer's prevailingly lighter, brighter G major piano concerto conceived and composed around the same time.

As it happens, Elliott Carter's *Dialogues* is one of two very different concerto-type works by Elliott Carter being played here this week and next. (His Flute Concerto, a BSO co-commission, receives its American premiere next week.) It's very gratifying to me that the BSO has so attuned itself to Elliott's musical style—and to Elliott himself!—since introducing his BSO-commissioned *Boston Concerto* in 2003. That piece, a concerto for orchestra, was followed here by (among other Carter works) two more BSO commissions conceived within the concerto genre—the Horn Concerto, written for BSO principal James Sommerville, and *Interventions* for piano and orchestra, premiered here, with its co-commissioner Daniel Barenboim as soloist, to mark Elliott's 100th birthday in December 2008. Now we have *Dialogues*, a single, fourteen-minute movement in which different sections of the ensemble interact with the piano to create a varied, episodic, yet tightly knit narrative—in Carter's words, "a conversation between the soloist and the orchestra." The piano part is athletic, difficult, and effervescent, displaying the full range of the instrument's capabilities. Unusually for Elliott, the orchestra includes just strings and winds, with no percussion. (Percussion will be back in force, plus piano and harp, for the Flute Concerto.)

I've been particularly looking forward to this program, which offers so many exciting juxtapositions of mood, language, color, and style in the course of these four very different works, with Carter's *Dialogues* and Berlioz's *Harold* on the first half and then, after the intermission, two enormously contrasting works by Ravel—and no words could possibly express how thrilled I am to be back here!



BMOP sound

UPCOMING RELEASES

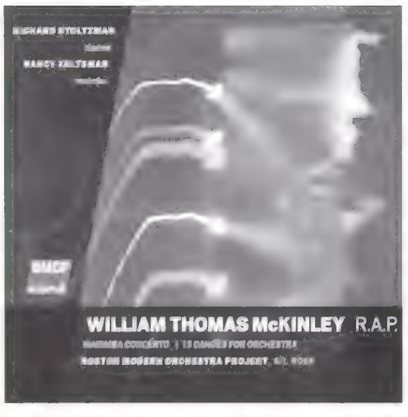


[1015]
SACD

DOMINICK ARGENTO JONAH AND THE WHALE

Thomas Oakes narrator
Daniel Norman tenor
Daniel Cole bass
Providence Singers
Boston Modern Orchestra Project
Andrew Clark conductor

"An engaging combination of 14th-century English poetry, sea chanteys, and work songs." PROVIDENCE MONTHLY

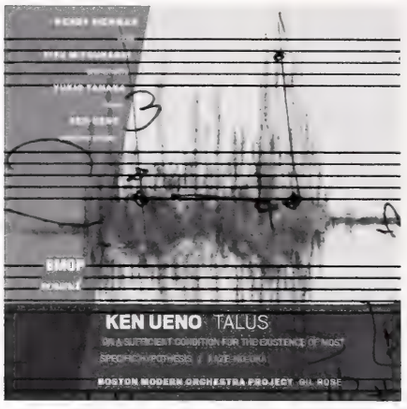


[1017]

WILLIAM THOMAS McKINLEY R.A.P.

"CHILDHOOD MEMORIES" CONCERTO FOR MARIMBA AND ORCHESTRA | 13 DANCES FOR ORCHESTRA
Richard Stoltzman clarinet
Nancy Zeltsman marimba

"The gung-ho orchestra rapped a little too



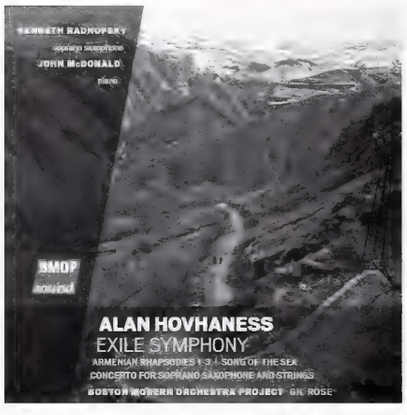
[1014]

KEN UENO TALUS

ON A SUFFICIENT CONDITION FOR THE EXISTENCE OF MOST SPECIFIC HYPOTHESIS | KAZE-NO-OKA

Wendy Richman viola
Kifu Mitsuhashi shakuhachi
Yukio Tanaka biwa
Ken Ueno overtone singer

"[Talus] is a concerto that engrossingly reinvents the discourse." THE BOSTON GLOBE



[1016]

ALAN HOVHANESS EXILE SYMPHONY

ARMENIAN RHAPSODIES 1-3 | SONG OF THE SEA | CONCERTO FOR SOPRANO SAXOPHONE AND STRINGS
Kenneth Radnofsky soprano saxophone
John McDonald piano

"Complex, deliberate, ultimately captivating grandeur." THE BOSTON GLOBE

BMOP/sound, the label of the acclaimed Boston Modern Orchestra Project, explores the evolution of the music formerly known as classical. Its eclectic catalog offers both rediscovered classics of the 20th Century and the music of today's most influential and innovative composers. BMOP/sound gives adventurous listeners a singular opportunity to explore the music that is defining this generation and the next.

Gil Rose, Executive Producer www.bmopsound.org | Distributed by Albany Music Distributors, Inc. | www.albanymusic.net



Michael J. Lutch

Elliott Carter

"Dialogues," for piano and orchestra (2003)

ELLIOTT COOK CARTER, JR., was born on December 11, 1908, in New York City, and lives there now. He wrote "Dialogues" in 2003 to fulfill a commission from the BBC for the London Sinfonietta and pianist Nicolas Hodges. Hodges was soloist and Oliver Knussen conducted the London Sinfonietta in the first performance, which took place on January 23, 2004, at Queen Elizabeth Hall in South Bank Centre, London.

"DIALOGUES" calls for solo piano and an orchestra of flute (doubling piccolo), oboe (doubling English horn), clarinet, bassoon (doubling contrabassoon), two horns, trumpet, trombone, and strings (expandable from ten to forty strings). The duration of "Dialogues" is about fourteen minutes.

Elliott Carter, who celebrated his 101st birthday this past December, wrote his first concerto, the Double Concerto for Harpsichord and Piano with Two Chamber Orchestras, in 1961 and followed it a few years later with the Piano Concerto (premiered by the Boston Symphony Orchestra in 1967). It would be twenty more years before he would write another vehicle for solo instrument with orchestra, his Oboe Concerto in 1987, but the genre has figured prominently in his music in the past two decades. The Oboe Concerto was followed by concertos for violin, clarinet, cello, horn, and (most recently) flute, plus three concerto-like works for piano and orchestra: *Soundings*, *Interventions*, and *Dialogues*. The Flute Concerto, written for Berlin Philharmonic principal flutist Emmanuel Pahud, was a joint commission from the Jerusalem International Chamber Music Festival, the Boston Symphony Orchestra, and the Berlin Philharmonic. Pahud played the world premiere of the Flute Concerto in Jerusalem in September 2008. The BSO, with principal flute Elizabeth Rowe as soloist, gives the American premiere in Boston next week.

This upsurge in concerto activity (even taking into account the upsurge in all of Carter's compositional activity) reflects the composer's strong relationships with a number of outstanding instrumentalists, such as Heinz Holliger, the great oboist and composer who requested the Oboe Concerto, as well as with leaders of ensembles anxious to expand



Knowing wealth. Knowing you.

The more you get to know us, the more you'll know why the bond we have with our clients is so long-lasting. It's because we create deep and trusting relationships with each client.

After all, we've been right here in the heart of Boston for nearly two centuries, personally guiding both old and new generations of New Englanders with conservative, yet forward-thinking, investment management advice and sophisticated tax, trust and estate planning.

If you're attracted to the true value of an individual relationship with highly personalized service, please call Jay Emmons, Executive Vice President, today at 617-523-1635. At Welch & Forbes, we know wealth. And we know you.

WF

WELCH & FORBES LLC

Private Wealth Management since 1838

45 School Street, Boston Massachusetts 02108 **welchforbes.com**

the repertoire for their virtuoso performers, as when James Levine suggested Carter write a concerto for Boston Symphony principal horn James Sommerville. The piano-and-orchestra work *Interventions* was requested by Levine and Daniel Barenboim as a way of celebrating the composer's centenary; following its premiere with the BSO at Symphony Hall, Barenboim was soloist and Levine conducted the orchestra in a performance of the piece at Carnegie Hall on December 11, 2008, Carter's 100th birthday.

It was for the English pianist Nicolas Hodges that the BBC commissioned Carter's *Dialogues*, which was given its premiere by Hodges with the London Sinfonietta under Oliver Knussen's direction on January 23, 2004. Since then, several pianists have taken up this amiably brilliant piece, among them the French pianist Pierre-Laurent Aimard, who is a strong proponent of Carter's music generally and who has premiered several of the composer's smaller solo piano pieces.

Dialogues is a single, fourteen-minute movement that, like most of Carter's concertos, falls clearly into several smaller sections. The composer writes, "*Dialogues* for piano and chamber orchestra is a conversation between the soloist and the orchestra: responding to each other, sometimes interrupting the other, or arguing. The single varied movement is entirely derived from a small group of harmonies and rhythms. Commissioned for the brilliant young pianist Nicolas Hodges, it was composed in New York during 2003."

The presence of a kind of narrative involving different characters in "conversation," illustrated once again here, has been an essential metaphor in Carter's music, perhaps most dramatically in the Second String Quartet, and in the double dialogues of the Third. The succession of orchestral colors in opposition to the soloist is related to the subdivided orchestral textures of the *ASKO Concerto* and the *Boston Concerto* (a BSO commission premiered here with Ingo Metzmacher conducting in 2003, then repeated by James Levine in 2005). Carter's writing for the piano is, as always, idiomatic, brilliant, and difficult, making the soloist a formidable conversationalist, while the orchestral responses are strongly differentiated. For example, the tentative but persistent solo English horn

OCEAN CROSSINGS

Friday, March 5 | 8 pm
Tsai Performance Center

BMV presents four works for chamber ensemble, including the world premiere of Rand Steiger's *Elliott's Instruments,* written in homage to centenarian composer Elliott Carter.




BOSTON MUSICA VIVA
Richard Pittman
Music Director

Chou Wen-chung
Twilight Colors

Nicholas Maw
Ghost Dances

Donald Crockett
The Cinnamon Peeler
Pamela Dellal, mezzo-soprano

Rand Steiger
Elliott's Instruments
world premiere

For tickets, visit www.bmv.org or call (617) 354-6910

what's new in music

At Brookhaven, lifecare living is as good as it looks.



Brookhaven at Lexington offers an abundance of opportunities for intellectual growth, artistic expression and personal wellness. Our residents share your commitment to live a vibrant lifestyle in a lovely community.

Call today for a tour!
781.863.9660 • 800.283.1114
www.brookhavenatlexington.org

BROOKHAVEN
AT LEXINGTON
A Full-Service Lifecare Retirement Community

carf
EQUAL HOUSING OPPORTUNITY

BRIGHAM UROGYNECOLOGY GROUP

proudly supports the

BOSTON SYMPHONY ORCHESTRA

The Division of Urogynecology at BWH offers advanced diagnosis and treatment for women with incontinence and other urogynecologic conditions.

Contact us at **www.brighamandwomens.org/urogynecology**
or **(617) 732-4838**

BWH BRIGHAM AND WOMEN'S HOSPITAL

A FOUNDING MEMBER OF PARTNERS HEALTHCARE



Michael J. Lutch

Elliott Carter with James Levine following the premiere in Symphony Hall of Carter's Horn Concerto in November 2007

that begins the piece and contrasts so strongly with the opening piano passage is set off further with the appearance of the aggressive orchestral chords just after. In order to create a piece of great practical flexibility, Carter conceived *Dialogues* for a small orchestra of four woodwinds with doublings (flute/piccolo, oboe/English horn, clarinet, bassoon/contrabassoon), two horns, trumpet, trombone, and pairs of strings, but the string body may be expanded up to forty players. The piece is unique among Carter's *concertante* works in including no percussion in the orchestra, a scoring that was Carter's own choice. The lack of percussion—certainly in comparison to other Carter works—lends the piece a particular timbral innocence that evokes the Classical era. At least, this piece is more Mozartian than, say, Carter's Oboe Concerto.

The pianist is very busy but for a couple of areas of relative calm. The English horn, virtually alone in its role, returns on a couple of other occasions to reestablish the lyric impulse in the face of the piano's almost constant activity. The balance of the orchestra, meanwhile, gradually coalesces, from individual events for particular instrumental groups to acting largely in concert toward the end of the piece. Passages in which piano and ensemble are active together are extraordinary; the exuberance of the solo piano ultimately and definitively characterizes the whole.

Robert Kirzinger

THE AMERICAN PREMIERE OF "DIALOGUES" *took place on June 7, 2004, with Nicolas Hodges as soloist and Daniel Barenboim conducting the Chicago Symphony Orchestra in its MusicNOW series. These are the first Boston Symphony Orchestra performances of "Dialogues"; however, the Tanglewood Music Center Orchestra has performed the piece twice during Tanglewood's Festival of Contemporary Music: with Ursula Oppens as soloist and Ingo Metzmacher conducting on August 4, 2005, and with Nicolas Hodges and conductor Erik Nielsen (a TMC Fellow) during celebrations of Carter's 100th birthday year on July 20, 2008.*



Fairmont
HOTELS & RESORTS

Mahler's No. 4 or Mozart's No. 40?
At The Fairmont Copley Plaza, we appreciate all our guests' preferences.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

For reservations or more information, call 1 800 441 1414 or visit www.fairmont.com



Hector Berlioz

"Harold en Italie," Symphony in four parts with viola solo, Opus 16

HECTOR BERLIOZ was born at La Côte-St-André, near Grenoble, France, on December 11, 1803, and died in Paris on March 8, 1869. "Harold en Italie" was composed between January and June 1834 in Paris. The first performance was given at the Paris Conservatoire on November 23, 1834, with Chrétien Urhan playing the viola solo and Narcisse Girard conducting. Berlioz first conducted it himself, with Urhan again as soloist, in Paris on December 13, 1835.

IN ADDITION TO THE SOLO VIOLA, the score of "Harold in Italy" calls for an orchestra of two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, four bassoons, four horns, two trumpets, two cornets, three trombones, ophicleide or tuba, timpani, triangle, cymbals, tambourine, harp, and strings.

No northern musician has ever visited Italy and come away unaffected. Schütz, Handel, Tchaikovsky, Bizet, Barber, and Henze have all responded in their own ways to the idyllic Italian landscape, civilized by the relics of antiquity and beautified beyond compare by the Renaissance. Wolf never went there, but he came under its spell; on Debussy, too, Italy left its mark, though he was less affected than most.

Berlioz spent more than a year in Italy in 1831 and 1832, having won the Prix de Rome, instituted by the French Government to enable French artists to study in an environment of classical art treasures, whether painting or sculpture. Musicians were loosely thought to need the same benefits, but for Berlioz the price of a few years' state pension was exile from the central sources of his art. He had already developed a strong distaste for all Italian opera from disgust at the noisy enthusiasm of the "dilettanti," as its fans were termed. In Rome itself he found the cultivation of music indescribably narrow and parochial; the musical establishment at St. Peter's shocked him as being miserably inadequate for such an immense building. He was not much interested in architectural treasures in themselves, more in their potential for music. In Florence it is clear that he was more preoccupied with reading Shakespeare than with his surroundings.

In the country, on the other hand, in Subiaco, and on the long walk from Naples to Rome, he really found musical inspiration. "I long to go to Mount Posilippo," he wrote, "to Calabria, or to Capri, and put myself in the service of a brigand chief. That's the life I crave: volcanos, rocks, rich piles of plunder in mountain caves, a concert of shrieks accompanied by an orchestra of pistols and carbines, blood and Lacryma-Christi, a bed of lava rocked by subterranean tremors: *allons donc, voilà la vie!*"

At Alatri, on his return from Naples, Berlioz and his two Swedish hiking companions spent a dreadful night on hard beds, plagued by fleas and by the "young men serenading, going round the village all night singing beneath their mistresses' windows, to the accompaniment of a guitar and a terrible squawking clarinet."

Here clearly is the background to the last two movements of *Harold en Italie*. But the work did not come into being at that time. In 1834, over a year after Berlioz's return to Paris, Paganini, in admiration of the *Symphonie fantastique*, asked Berlioz for a work in which he could display his powers on a fine Stradivarius viola. Berlioz at first planned a choral work based on the last hours of Mary Queen of Scots, but somehow the ideas were transmuted into the four-movement symphony with solo viola *Harold en Italie*, incorporating two passages that had actually been composed in Italy for the overture *Rob Roy*, which Berlioz had recently rejected. It is with Harold's own theme that the solo viola first enters:



The new work was to be a series of Italian souvenirs in a symphonic frame with a title alluding to Byron. Donald Tovey's *bon mot* has relieved us of one obligation: "There are excellent reasons," he wrote, "for reading *Childe Harold's Pilgrimage*. But among them I cannot find any that concern Berlioz and this symphony." He was right insofar as the four movements of the symphony do not enact the contents of the poem, but he was wrong to suppose that Harold is an irrelevance: he is the spectator of events and scenes, not a participant in them. Harold is, of course, a Byronic Berlioz. All four movements picture outdoor scenes drawn from the most vivid experiences of his Italian stay. The melancholy of Byron's hero is clearly heard at the opening and in the third-movement Serenade, echoes of the spleen so vividly described by Berlioz in his *Memoirs*. The pilgrims and tolling bells in the second movement (deftly scored for horns and harp) appeared in any Italian itinerary of the time. Mendelssohn, whom Berlioz met in Italy, put a pilgrims' march into his own *Italian* Symphony. Berlioz felt no special sense of identification with pilgrims in this movement as he did with hillsmen and brigands, but this makes no difference to the elegant musical design of the piece, nor to its evocative color. It became a favorite piece in Berlioz's concert tours in the 1840s and 1850s, often detached from the rest of the symphony.

The Serenade is an ingenious exercise in creating a folksy atmosphere while at the same



An 1819 charcoal portrait of Niccolò Paganini, who commissioned "Harold in Italy" from Berlioz

time combining different rhythms, the more languorous melody on the English horn unperturbed by the jaunty piping of the hillsman or the stately span of Harold's theme. Such absorption in rhythmic detail typifies the whole symphony, composed at a time when cross-rhythms, atmospheric rhythms, and unusual rhythms of every kind were uppermost in Berlioz's mind. He was also thinking of the overlapping orchestras in the first-act finale of *Don Giovanni*, each with its own dance rhythms, and emulating the same effect.

The last movement borrows the device of parading previous themes in the manner of Beethoven's Ninth Symphony, not for any convincing reason, but to draw the work together and to pay tribute to the finest symphonic model Berlioz knew. When it is the turn of Harold's theme to be recalled (on the viola), it has become so protracted after its successive elongations in previous movements that it only achieves half its span. The frenetic vigor of the finale makes a stirring close interrupted only once by distant memories of the Pilgrims' March. The solo viola's final phrases in this brief interlude are drowned by the orchestra's savage interruption, and Harold is heard no more.

Harold in Italy remains a symphony, not a concerto, for the traditional balance between soloist and orchestra is shifted. Berlioz was the first to perceive the viola's potential as an expressive instrument, and because it is a dramatic and expressive rather than a virtuoso work, the soloist is rarely the protagonist, more often a bystander marking his presence with a recurrent theme. Paganini was startled and offended by this; he found the solo part "too full of rests" and never played it, although he later came to appreciate its worth in no uncertain terms by making Berlioz a gift of 20,000 francs at a time when the composer was most in need, allowing him to compose the next symphony, *Roméo et Juliette*, fittingly dedicated to Paganini.

THE BOSTON CONSERVATORY
MUSIC DANCE THEATER

The Boston Conservatory
Wind Ensemble

February 6, 2010 | 8 p.m. | Free

Bulger Center for the Performing Arts at
Boston College High School
150 Morrissey Blvd. | Dorchester, MA, 02125

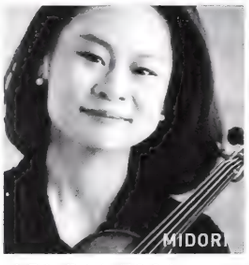
GERSHWIN: Cuban Overture

COPLAND: Suite from *The Red Pony*

JASON HUFFMAN: *Towards a Constellation*
Performed by Wind Ensemble Concerto Competition winners Liang Yang and Thomas J. Wible.

Box Office: (617) 912-9222 | www.bostonconservatory.edu/tickets





ROCKPORT MUSIC

978.546.7391 WWW.ROCKPORTMUSIC.ORG

OPENING IN JUNE 2010
THE SHALIN LIU PERFORMANCE CENTER
An intimate, 330-seat concert hall with magnificent views of the ocean – located in downtown Rockport.

ROCKPORT CHAMBER MUSIC FESTIVAL
DAVID DEVEAU, ARTISTIC DIRECTOR
29TH SEASON
World-renowned soloists and ensembles
20 Concerts | June 10 – July 18, 2010

NEW! ROCKPORT MUSIC PRESENTS
Outstanding jazz, folk, and world music artists
4 Concerts | July 24 – August 8, 2010

The Cambridge Homes.
Where both nature and knowledge flourish.



THE CAMBRIDGE HOMES
INDEPENDENT & ASSISTED LIVING
617-876-0369
Next to Mount Auburn Hospital
www.TheCambridgeHomes.org

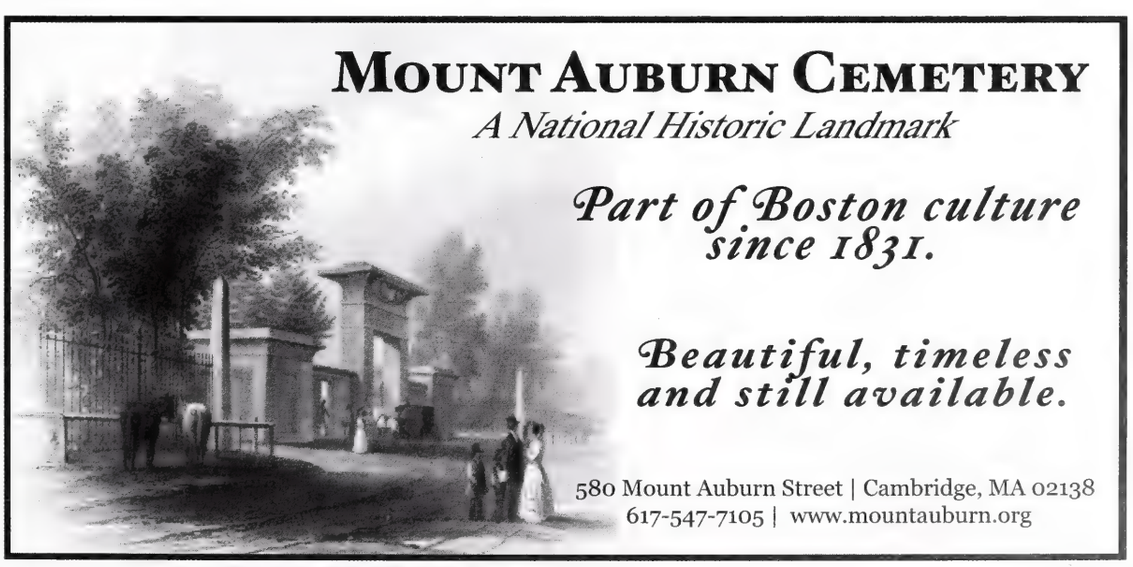
The music of *Harold en Italie* is full of youthful vitality, tinged with that appealing romantic sensibility that Berlioz borrowed so poetically from literature. For him it was an autobiographical vignette; the Italian experience was something to which all his later music, from *Benvenuto Cellini* to *Les Troyens*, would bear powerful witness.

Hugh Macdonald

HUGH MACDONALD *is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich and is a frequent guest annotator for the BSO. His latest book is "Beethoven's Century: Essays on Composers and Themes," in the series of Eastman Studies on Music (University of Rochester Press).*

THE FIRST AMERICAN PERFORMANCE *of Berlioz's "Harold in Italy" was of just two movements, led by Theodore Thomas with violist Edward Mollenhauer and an unnamed orchestra on May 9, 1863, at New York's Irving Hall. The first complete American performance was given by the Thomas Orchestra in Boston at the Music Hall on October 28, 1874, with violist Charles Baetens.*

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES *of "Harold in Italy" were led by Georg Henschel in February 1884 with violist Henry Heindl, subsequent BSO performances being led by Wilhelm Gericke, Arthur Nikisch, and Emil Paur, all with violist Franz Kneisel; Gericke, Karl Muck, and Max Fiedler, all with Emil Férir; Pierre Monteux with F. Denayer; Serge Koussevitzky with Louis Bailly, Jean Lefranc, William Primrose, Jascha Veissi, and Joseph De Pasquale; Eleazar de Carvalho with De Pasquale; Ernest Ansermet with Primrose; Charles Munch with De Pasquale and Primrose; Seiji Ozawa with Pinchas Zukerman; John Eliot Gardiner with Yuri Bashmet; Emmanuel Krivine with Steven Ansell (October/November 2003), and James Levine with Steven Ansell (the most recent subscription performances, in October 2008, and the most recent Tanglewood performance, on July 24, 2009).*



Stately Meets State-of-the-Art



The Woodlands at Belmont Hill.



Two- and three-bedroom luxury townhomes ~
Surrounded by nature, yet just nine miles from Boston.

Visit our designer model homes open daily
from 10 a.m. to 5 p.m. *(Thursdays by appointment only)*
or call **617-489-4898** for a private showing.

3 Stables Way, Belmont, MA 02478
www.TheWoodlandsAtBelmontHill.com

premier developer of exceptional properties



Maurice Ravel

Piano Concerto for the Left Hand

JOSEPH MAURICE RAVEL was born on March 7, 1875, in Ciboure, near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, and died on December 28, 1937, in Paris. He composed his Concerto for the Left Hand, along with his other piano concerto, the G major, in the years 1929-31, completing the left-hand concerto in August 1930. Paul Wittgenstein, the pianist for whom it was composed, played the first performance on January 5, 1932, with Robert Heger and the Vienna Symphony Orchestra. Wittgenstein was also soloist for the first American performances, given with Serge Koussevitzky and the Boston Symphony Orchestra on November 9 and 10, 1934, followed by the New York premiere (also with Koussevitzky and the BSO) on November 17.

IN ADDITION TO THE SOLO PIANO, the score of the concerto calls for two flutes and piccolo, two oboes and English horn, E-flat clarinet, two clarinets, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, side drum, cymbals, bass drum, wood block, tam-tam, harp, and strings.

About 1930, Ravel found himself simultaneously with two commissions for piano concertos, one from his longtime interpreter Marguerite Long, and the other from Paul Wittgenstein, a concert pianist who had lost his right arm in World War I. Ravel worked on both commissions at the same time, but the results were quite different. The G major concerto, composed for Ravel's own use, but eventually given to Marguerite Long when Ravel realized he was too ill to perform it himself, falls into the category of brilliant entertainment music. The Concerto for the Left Hand, perhaps inevitably, is altogether more serious. It is, in fact, one of the most serious of all the works of that urbane master.

Paul Wittgenstein was a remarkable member of a remarkable Viennese family. He was the brother of the philosopher Ludwig Wittgenstein, who also possessed considerable musical talent. Paul had barely begun his concert career when he was

Loving Life!

Alexander and Elinor Courtney, Fox Hill Village residents



Alexander and Elinor Courtney found an array of distinguished floor plans, friendly neighbors, onsite activities (movies, college courses, lectures, concerts) and each other at Fox Hill Village! Married nine years with twenty-one grandchildren between them, the Courtneys take advantage of the sprawling lawns and family friendly weekly barbeques Fox Hill hosts in the summer. An active schedule, convenient fitness center, Massachusetts General Hospital associated Wellness Clinic and superb dining exceed their highest expectations while impeccable security makes their travels to Alaska, Hawaii, and Vienna carefree.

Like Al and Elinor, come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premier retirement community. See why accommodation enhanced by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

To learn more, call us at 781-329-4433 or visit us on the web at:
www.foxhillvillage.com

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)



Paul Wittgenstein

called into the Austrian reserves in 1914. Only a few months later he was wounded, and his right arm had to be amputated. After being captured by the Russians (when the army hospital in which he was located was overrun), Wittgenstein was exchanged as an invalid and returned to Vienna, where he resumed his concert career in the season of 1916-17. He quickly made a name for himself as a pianist with only one arm, and he induced many leading composers to write substantial works for him in all the genres—chamber and orchestral—that made use of a piano. Among the musicians who responded to his requests were Richard Strauss, Franz Schmidt, Erich Wolfgang Korngold, Britten, Prokofiev, Hindemith, and, most famously, Ravel.

There are few sources of music for the left hand alone to which Ravel might have gone to study the problems involved, among them Saint-Saëns's six studies for the left hand and Leopold Godowsky's transcriptions for left hand alone of the Chopin etudes. He might also have seen Brahms's mighty transcription for piano left-hand of the Bach D minor Chaconne for unaccompanied violin and Scriabin's *Prelude and Nocturne*. But for the most part Ravel was on his own, especially as he wanted the piano part to be as full and active as if it were intended for a pianist who had both hands. The result, needless to say, is a fantastically difficult work perfectly gauged for the shape of the left hand (which can have, for example, a rather large stretch between the thumb and index finger in the higher pitch levels and the upper ends of chords, an arrangement that would be reversed if the piece were conceived for right hand).

Ravel once discussed his two piano concertos with the critic and musicologist M.D. Calvocoressi. Of the left-hand concerto he commented: "In a work of this sort, it is essential to avoid the impression of insufficient weight in the sound-texture, as compared to a solo part for two hands. So I have used a style that is



Technically it carried three.
But millions were on board.

JFK

The moon landing 40th anniversary.
See how it began at the
JFK Presidential Library and Museum.
Columbia Point, Boston. jfklibrary.org

Media Sponsors: WCVB TV 5 BOSTON · THE PHOENIX

Join me for a classical music season built on theatrical drama and pure entertainment.
-Harry Christophers



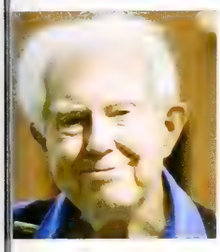
Don't miss the 2009-2010 Season with **WORLD-RENOWNED** conductor and new artistic director **HARRY CHRISTOPHERS.**

Handel AND Haydn SOCIETY

HARRY CHRISTOPHERS
Artistic Director

Call or click today to secure your seats!
www.handelandhaydn.org • 617 266 3605

To Read and Hear More...



Although now more than ten years old, the second edition of David Schiff's *The Music of Elliott Carter* (1998) is the first place to start for a study of Carter's music (Cornell University Press). Published last year is *Elliott Carter: A Centennial Portrait in Letters and Documents*, edited by Anne Schreffler of Harvard University and Felix Meyer of the Paul Sacher Foundation (Boydell Press). The small volume *Elliott Carter: A Centennial Celebration*, edited by Marc Ponthus and Susan Tang, includes a conversation about Carter's music between Ponthus and Pierre Boulez as well as articles and tributes by Fred Lehrdahl, Charles Rosen, John Ashbery, Alvin Curran, and others (Pendragon Press "Festschrift Series" paperback). Collections of the composer's writings and lectures include *Elliott Carter, Collected Essays and Lectures, 1937-1995*, edited by Jonathan Barnard (University of Rochester paperback), and the now out-of-print *The Writings of Elliott Carter* edited by Kurt and Else Stone (Indiana University Press). David Schiff wrote the Carter essay in The New Grove II (2001). The most recent full biography of Carter is in French—Max Noubel's *Elliott Carter ou le temps fertile* (Contrechamps). Articles on Carter and his music can also be found in such specialist publications as *Tempo* and *Perspectives of New Music*. John Link's *Elliott Carter: A Guide to Research* (Routledge) and *Elliott Carter Harmony Book* are helpful for scholars; Link is at work on a book about Carter's late music. Useful information can be found on the website of Carter's publishers, Boosey & Hawkes (www.boosey.com) and, for works prior to about 1980, G. Schirmer (www.schirmer.com). Also on the internet is Frank Oteri's interesting and unstuffy interview with the composer on the website of the American Music Center, www.newmusicbox.org, although it's from spring 2000 (search for "Elliott Carter"). Frank Scheffer's touching 2004 documentary on Carter, *A Labyrinth of Time*, is available on DVD (Juxtapositions).

Dialogues has been recorded commercially twice: by Nicolas Hodges with Oliver Knussen and the London Sinfonietta, who premiered the piece (Bridge Records, with the *ASKO Concerto* and a bunch of other pieces) and by David Swan and the Toronto-based New Music Concerts Ensemble, Robert Aitken, director (Naxos, with *Mosaic* and other works). Both are available as downloadable digital files. This very week Naxos released a box set including the above disc and Carter's five string quartets performed by the Pacifica Quartet, along with a bonus DVD. The Nonesuch label has released a four-disc set, *Elliott Carter: A Nonesuch Retrospective*, which includes a good sampling of mostly early works including the Piano Sonata, the Variations for Orchestra, the Double Concerto, and the ballet *The Minotaur*, among others. Of particular interest is an ongoing Bridge series,

CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

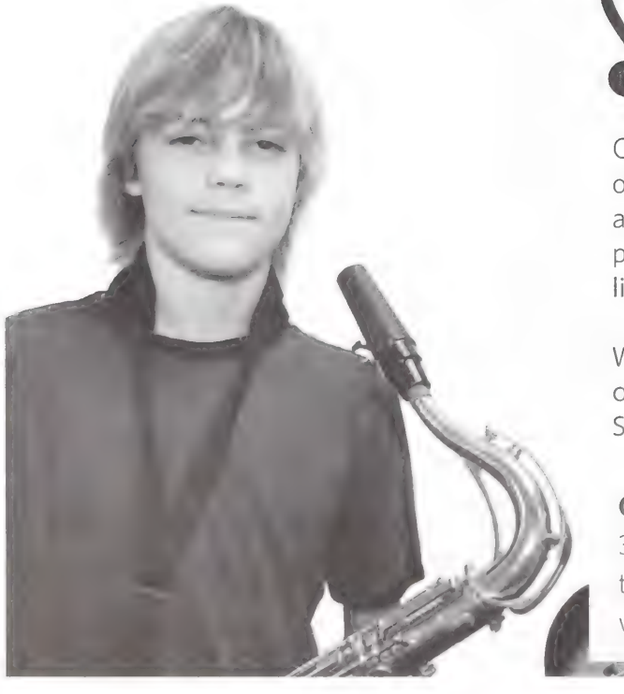
Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

CELEBRATING OUR 100th ANNIVERSARY



MUSIC center

Community Music Center of Boston offers music instruction for all ages, and abilities. From classical and jazz to pop and world music, we transform the lives of 5,500 students each week.

We are the longest-running provider of arts education in the Boston Public Schools.

Community Music Center of Boston
34 Warren Avenue, Boston, MA 02116
tel: 617-482-7494
web: **www.cmcb.org**

currently up to eight volumes, featuring excellent performances by the likes of longtime Carter devotees Fred Sherry, Nicolas Hodges, Charles Rosen, and Oliver Knussen. James Levine recorded Carter's Variations for Orchestra in 1990 with the Chicago Symphony Orchestra (Deutsche Grammophon), and again recently with the Munich Philharmonic (Oehms Classics).

Robert Kirzinger



A comprehensive modern Berlioz biography in two volumes—*Berlioz, Volume I: The Making of an Artist, 1803-1832* and *Berlioz, Volume II: Servitude and Greatness, 1832-1869*—by Berlioz authority David Cairns appeared in 1999 (University of California paperback). Other useful biographies include D. Kern Holoman's *Berlioz*, subtitled "A musical biography of the creative genius of the Romantic era" (Harvard University Press); Hugh Macdonald's *Berlioz*, in the "Master Musicians" series (Oxford paperback), and Peter Bloom's *The life of Berlioz*, in the series "Musical lives" (Cambridge University paperback). Bloom was also editor of *The Cambridge Companion to Berlioz* (Cambridge University paperback) and *Berlioz: Past, Present, Future* (Eastman Studies in Music/University of Rochester Press) and has most recently produced *Berlioz: Scenes from the Life and Work* (also Eastman Studies in Music). Macdonald's Berlioz article from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Early Romantic Masters 2* (Norton paperback, also including the 1980 Grove articles on Weber and Mendelssohn); that article was retained, with revisions to the discussion of Berlioz's musical style, in the 2001 edition of Grove. Macdonald has also served as editor for *Selected Letters of Berlioz*, an engrossing volume of the composer's letters as translated by Roger Nichols (Norton). Julian Rushton's *The Music of Berlioz* (2001) provides detailed consideration of the composer's musical style and works (Oxford paperback). Brian Primmer's *The Berlioz Style* offers another good discussion of the music (originally Oxford). The best English translation of Berlioz's *Memoirs* is David Cairns's (Everyman's Library); the much older translation by Ernest Newman also remains available (Dover paperback). Jacques Barzun's two-volume *Berlioz and the Romantic Century*, first published in 1950, is a distinguished older study (Columbia University Press). Barzun's own single-volume abridgment, *Berlioz and his Century*, remains available as a University of Chicago paperback.

The Boston Symphony Orchestra has made two recordings of *Harold in Italy*: in 1944 under Serge Koussevitzky with violist William Primrose, the work's first commercial recording (RCA), and then in 1958 under Charles Munch, also with Primrose (RCA "Living Stereo"). The Koussevitzky/Primrose/BSO recording has been reissued twice on CD (Biddulph and DoReMi). Colin Davis has recorded *Harold in Italy* three times: with the London Symphony Orchestra and violist Tabea Zimmermann (LSO Live, from concerts performed in February 2003); with the London Symphony and violist Nobuko Imai (in 1975, as part of his historic Berlioz cycle for Philips), and with the Philharmonia Orchestra and soloist Yehudi Menuhin (for EMI, in 1962). A period-instrument recording of *Harold* has John Eliot Gardiner conducting the Orchestre Révolutionnaire et Romantique with violist Gérard Caussé (Philips). Other historic accounts include a 1953 broadcast per-

formance with Arturo Toscanini leading the NBC Symphony Orchestra and that ensemble's principal violist, Carlton Cooley (RCA), and a famous 1951 recording featuring William Primrose with Thomas Beecham and the Royal Philharmonic Orchestra (Sony). Primrose first learned the work at Toscanini's request, for an exciting 1939 NBC Symphony broadcast that has been issued on CD (Music & Arts).



Gerald Larner's *Maurice Ravel* is one of the many well-illustrated volumes in the biographical series "20th-Century Composers" (Phaidon paperback). Laurence Davies's *Ravel Orchestral Music* in the series of BBC Music Guides provides a good brief introduction to that subject (University of Washington paperback). Davies also wrote *The Gallic Muse*, a useful book with essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). Also useful is *The Cambridge Companion to Ravel*, edited by Deborah Mawer (Cambridge University Press). The Ravel entry in the 2001 edition of The New Grove is by Barbara L. Kelly. The important biography—unfortunately hard to find in the United States—is Roger Nichols's *Ravel* in the "Master Musicians" series, which replaced Norman Demuth's earlier volume in that same series. Nichols also assembled *Ravel Remembered*, which brings together recollections from musicians and non-musicians who knew the composer personally (Farrar Straus & Giroux). Also of interest are *Ravel* by Arbie Orenstein (Dover), Orenstein's *A Ravel Reader: Correspondence, Articles, Interviews* (also Dover), H.H. Stuckenschmidt's *Maurice Ravel: Variations on his Life and Work* (Calder), and Benjamin Ivry's *Maurice Ravel: a Life* (Welcome Rain).

Concord Chamber Music Society
Wendy Putnam, Director

Sunday, Jan. 31, 2010 3pm
Concord Academy Performing Arts Center



Anton Kuerti, piano, with ***Corey Cerovsek,*** violin,
Wendy Putnam, violin, ***Steven Ansell,*** viola,
and ***Michael Reynolds,*** cello

- *Piano Sonata No. 26 in E-flat, Op.81a "Les Adieux"* by Ludwig van Beethoven
- *Sonata No. 1 in A Minor, Op. 105 for Violin and Piano* by Robert Schumann
- *Piano Quartet in E Major Op. 6* by Hermann Goetz

Austrian-born Pianist Anton Kuerti is one of today's most recorded artists, and has performed as soloist with major orchestras throughout the United States. and Europe.

Concord Chamber Music SOCIETY

For tickets & information, call **(978) 371-9667** or on-line: **www.concordchambermusic.org**

Season sponsored by Middlesex Savings Bank

MCC massculturalcouncil.org *This project is supported in part by a grant from the Massachusetts Cultural Council,a state agency*

The Boston Symphony Orchestra recorded Ravel's Piano Concerto for the Left Hand with pianist Leon Fleisher under the direction of Seiji Ozawa in 1990 (Sony Classical). Also noteworthy are the recordings by Philippe Entremont with Pierre Boulez and the Cleveland Orchestra (Sony "Essential Classics"), Jean-Yves Thibaudet with Charles Dutoit and the Montreal Symphony (London), and Krystian Zimerman with Pierre Boulez and the Cleveland Orchestra (Deutsche Grammophon). A noteworthy historic release pairs the two Ravel piano concertos in recordings with their original soloists: Marguerite Long plays the G major concerto with Ravel conducting the Lamoureux Orchestra, from 1932, and Paul Wittgenstein plays Ravel's Concerto for the Left Hand with Bruno Walter conducting the Concertgebouw Orchestra of Amsterdam, from 1937 (Urania).



James Levine and the Boston Symphony Orchestra have released a live recording of Ravel's complete *Daphnis et Chloé* drawn from the opening performances of the BSO's 2007-08 subscription season (BSO Classics; also available as a download at bso.org). Levine had previously recorded the complete *Daphnis* with the Vienna Philharmonic and Vienna State Opera Chorus in 1984 (Deutsche Grammophon). The BSO had also recorded the complete score on four previous occasions: under Bernard Haitink in 1989 with the Tanglewood Festival Chorus (Philips), under Seiji Ozawa in 1974 with the Tanglewood Festival Chorus (Deutsche Grammophon), under Charles Munch in 1961 in stereo with the New England Conservatory Chorus (RCA Victor "Living Stereo"), and under Munch in 1955 with the New England Conservatory Chorus (RCA, monaural). Munch can also be *seen* conducting the BSO in a televised 1962 performance of the Suite No. 2 on DVD (VAI, also including televised Munch/BSO performances of Berlioz's *Symphonie fantastique* and Debussy's *La Mer*). Serge Koussevitzky recorded the *Daphnis* Suite No. 2 twice with the BSO, in 1928 (BSO Classics) and 1944-45 (RCA). Other recordings of the complete score include Claudio Abbado's with the London Symphony Orchestra (Deutsche Grammophon; Abbado's 1970 BSO recording of the Suite No. 2 for Deutsche Grammophon is also available on CD), Pierre Boulez's with the Berlin Philharmonic (Deutsche Grammophon), Charles Dutoit's with the Montreal Symphony (London), and Rafael Frühbeck de Burgos's with the Philharmonia Orchestra (on the European label Royal Long Players). The many recordings of the Suite No. 2 also include Carlo Maria Giulini's with the Philharmonia Orchestra (EMI "Great Recordings of the Century"), Charles Dutoit's with the Montreal Symphony (Decca), Bernard Haitink's with the Royal Concertgebouw Orchestra of Amsterdam (Pentatone), and Jean Martinon's with the Chicago Symphony Orchestra (RCA), as well as famous monaural recordings by Guido Cantelli with the Philharmonia Orchestra (Testament), Wilhelm Furtwängler "live" with the Berlin Philharmonic (Deutsche Grammophon), and Arturo Toscanini with the NBC Symphony Orchestra (RCA).

Marc Mandel

All the bigwigs.



99.5 All Classical
A service of WGBH
On the radio & online at **995allclassical.org**

Think you know these composers' faces?
E-mail us at **bigwigs@wgbh.org** for the answers!

Guest Artists



Pierre-Laurent Aimard

Widely acclaimed as a key figure in the music of our time and a leading interpreter of the standard piano repertoire, Pierre-Laurent Aimard enjoys an internationally celebrated career that transcends traditional boundaries. In recent seasons he has been invited by New York's Carnegie Hall, Vienna's Konzerthaus, Berlin's Philharmonie, the Palais Garnier/Opéra de Paris, Lucerne Festival, Mozarteum Salzburg, the Cleveland Orchestra, and Cité de la Musique, Paris, for "Carte Blanche" and residency projects, performing chamber music, Lieder, solo piano, and orchestral programs. He curated the Southbank Centre's Messiaen centenary festival in 2008, marked his first year as artistic director of the Aldeburgh Festival in June 2009, and was awarded Germany's Schallplattenkritik Honorary Prize in December 2009. Highlights of his 2009-10 season include an "Auftakt" residency at the Alte Oper Frankfurt—comprising a joint piano recital with Tamara Stefanovich, Lieder with Christine Schäfer, and chamber music with instrumentalists from the Chamber Orchestra of Europe—and solo recitals in Paris, New York, Rome, Madrid, Vienna, and Berlin. He returns to the Berlin Philharmonic, London Symphony Orchestra, and Royal Concertgebouw Orchestra, joins the Britten Sinfonia as soloist and director, and appears as soloist on consecutive nights at Carnegie Hall, once each with the Chicago Symphony Orchestra and Boston Symphony Orchestra. Mr. Aimard holds professorships in Cologne and Paris, gives concert/lectures and workshops worldwide, and recently led classes and seminars at the College de France, Paris. The recipient of the Royal Philharmonic Society's Instrumentalist Award in spring 2005, he was *Musical America*'s 2007 Instrumentalist of the Year. Born in Lyon, France, in 1957, Pierre-Laurent Aimard studied

at the Paris Conservatoire with Yvonne Loriod and in London with Maria Curçio. Early career landmarks included first prize in the 1973 Messiaen Competition, and his appointment at age nineteen, by Pierre Boulez, as the Ensemble InterContemporain's first solo pianist. For more than fifteen years he collaborated closely with György Ligeti, recording the composer's complete works. Mr. Aimard now records exclusively for Deutsche Grammophon. His first release for that label, Bach's *Art of Fugue*, received the Diapason d'Or and the Choc du Monde de la Musique, debuted at No. 1 on *Billboard*'s classical chart, and topped the classical album download chart on iTunes US. He received ECHO Classic awards for the complete Beethoven piano concertos with the Chamber Orchestra of Europe led by Nikolaus Harnoncourt and for Debussy's *Images* and Études. His recording of Ives's *Concord* Sonata and songs with Susan Graham won a 2005 Grammy. Other recent releases include recital discs of Ravel, Carter, and Schumann, and an acclaimed recording of Mozart piano concertos with the Chamber Orchestra of Europe, directed by him from the keyboard. His recording of Mozart's piano concertos 17 and 18 and Symphony No. 33, recorded live at the 2006 Styriarte Festival, received MIDEM's first Classical Award in its download category. His most recent recording of solo piano works, "Hommage à Messiaen," was released in October 2008, and he will record both Ravel piano concertos with the Cleveland Orchestra and Pierre Boulez in February 2010. Pierre-Laurent Aimard made his Boston Symphony Orchestra debut at Tanglewood in July 1991 as soloist in Mozart's E-flat piano concerto, K.449, with Andrew Davis conducting. In April/May 2000 he was pianist in Messiaen's *Turangalîla-symphonie* with Seiji Ozawa and the BSO in Boston, New York, Paris, and Cologne, subsequently returning to Symphony Hall for Ravel's Piano Concerto in G under Andrew Davis in October 2002, Dvořák's Piano Concerto under Edo de Waart in March 2004, and Bartók's Piano Concerto No. 2 with Christoph von Dohnányi in April 2007, his most recent BSO subscription appearances. He returned to Tanglewood in August 2007 for Ravel's Piano Concerto in G with the BSO under James Levine, followed by European tour performances in Lucerne and Berlin.



WOODSTOCK

Est. 1929

Creating and preserving wealth for more than seventy-five years

A wealth management firm providing highly personalized financial counseling and investment services to high net-worth individuals and their families, trustees, corporations and philanthropic institutions.

For more information, please contact Paul D. Simpson at 617.896.8531

27 School Street, Boston, MA 02108 | 617.227.0600 | www.woodstockcorp.com | psimpson@woodstockcorp.com



Steven Ansell

Steven Ansell joined the Boston Symphony Orchestra as principal viola in September 1996, occupying the Charles S. Dana chair, having already appeared with the BSO in Symphony Hall as guest principal viola. A native of Seattle, he also remains a member of the acclaimed Muir String Quartet, which he co-founded in 1979, and with which he has toured extensively throughout the world. A graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle, Mr. Ansell was named professor of viola at the University of Houston at twenty-one and became assistant principal viola of the Pittsburgh Symphony Orchestra under André Previn at twenty-three. As a recording artist he has received two Grand Prix du Disque awards and a *Gramophone* magazine award for Best Chamber Music Recording of the Year. He has appeared on PBS's "In Performance at the White House," has participated in the Tanglewood, Marlboro, Schleswig-Holstein, Newport, Blossom, Spoleto, and Snowbird music festivals, and premiered Ezra Laderman's Concerto for Viola and Orchestra with the Berkshire Symphony Orchestra. Mr. Ansell teaches at the Boston University College of Fine Arts. As principal viola of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players. His solo appearances with the Boston Symphony Orchestra have included performances of Mozart's *Sinfonia concertante* for violin and viola, Bruch's Concerto for Viola, Clarinet, and Orchestra, Strauss's *Don Quixote* (which he will play again with James Levine and the orchestra next month), and Berlioz's *Harold in Italy*, which he has previously performed with the BSO under the direction of both Emmanuel Krivine and James Levine, his performances of the Berlioz with Levine in October 2008 and at Tanglewood in July 2009 being his most recent solo appearances with the BSO.

Next Program...

Thursday, February 4, 8pm
Friday, February 5, 1:30pm
Tuesday, February 9, 8pm

JAMES LEVINE conducting

SCHUBERT

EXCERPTS FROM THE INCIDENTAL MUSIC TO "ROSAMUNDE," D.797

Overture ["Die Zauberharfe," D.644]
Entr'acte after Act III: Andantino
Ballet Music II: Andantino

CARTER

FLUTE CONCERTO (2008)
(AMERICAN PREMIERE; BSO CO-COMMISSION)

ELIZABETH ROWE

{ INTERMISSION }

BRAHMS

SYMPHONY NO. 4 IN E MINOR, OPUS 98

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionate

PRE-CONCERT TALKS BY BSO ASSISTANT DIRECTOR OF PROGRAM PUBLICATIONS ROBERT KIRZINGER

The third American premiere and third BSO co-commission of the season is Elliott Carter's new Flute Concerto, co-commissioned by the Jerusalem Chamber Music Festival, the BSO, and the Berlin Philharmonic, and premiered in Jerusalem in September 2008. BSO principal flutist Elizabeth Rowe makes her Symphony Hall solo debut in this lyrical concerto. The overture (actually written for Schubert's 1820 opera *The Magic Harp*), entr'actes, and ballet movements from Schubert's incidental music to the 1823 play *Rosamunde* have had a far more successful life than the play itself, which closed after two performances. Brahms called his Symphony No. 4, his last, "just a bunch of polkas and waltzes," a typically facetious commentary from the composer on what is a powerfully serious cornerstone of the symphonic repertoire.

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Thursday 'D' February 4, 8-9:55
Friday 'A' February 5, 1:30-3:25
Tuesday 'C' February 9, 8-9:55

JAMES LEVINE, conductor
ELIZABETH ROWE, flute

SCHUBERT	Music from *Rosamunde*
CARTER	Flute Concerto (American premiere; BSO co-commission)
BRAHMS	Symphony No. 4

Thursday, February 11, 10:30am (Open Rehearsal)
Thursday 'A' February 11, 8-10:15
Friday Evening February 12, 8-10:15
Saturday 'B' February 13, 8-10:15

JAMES LEVINE, conductor
RENÉE FLEMING, soprano

BERG	Three Pieces for Orchestra
STRAUSS	Four Last Songs
MAHLER	Symphony No. 4

Programs and artists subject to change.



masscultural council.org

Thursday 'C' February 18, 8-9:55

JAMES LEVINE, conductor

ALL-BEETHOVEN PROGRAM	Symphony No. 6, *Pastoral* Symphony No. 7

Friday Evening February 19, 8-10
Saturday 'A' February 20, 8-10

JAMES LEVINE, conductor

ALL-BEETHOVEN PROGRAM	Symphony No. 4 Symphony No. 3, *Eroica*

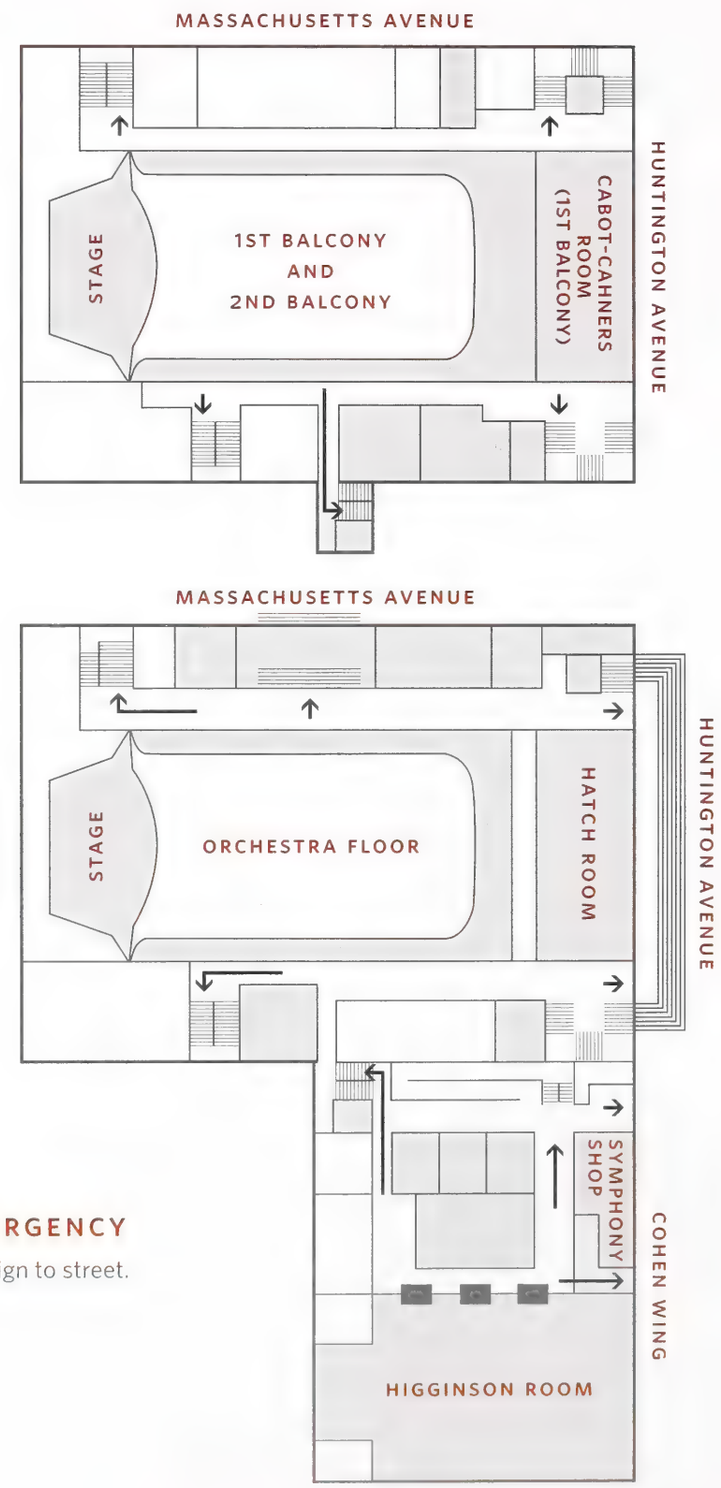
Friday 'B' Sunday, February 21, 3-4:55

JAMES LEVINE, conductor
LYNN HARRELL, cello
STEVEN ANSELL, viola

R. STRAUSS	*Don Quixote*
JOH. STRAUSS II	Overture to *Die Fledermaus*
JOH. STRAUSS II	*Amid Thunder and Lightning*, Polka
JOH. STRAUSS II	*Roses from the South*, Waltz
JOH. STRAUSS II	*Free-shooter*, Polka
JOS. STRAUSS	*Free from Cares!*
JOS. STRAUSS	*Delirium*, Waltz
JOH. STRAUSS I	*Radetzky* March

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200. Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

Symphony Hall Exit Plan



IN CASE OF EMERGENCY

Follow any lighted exit sign to street.
Do not use elevators.
Walk, do not run.

Symphony Hall Information

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

The Boston Symphony performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 11 a.m. until 6 p.m. Monday through Saturday. On concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WCRB All-Classical 99.5 FM.

BSO Friends: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9277 or e-mail bsobusinesspartners@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Cruise through the Winter in Style at North Hill

Imagine yourself with all the comforts and grandeur of an all-inclusive cruise vacation – in your own neighborhood!

Escape the New England winter doldrums...and enjoy the comfort of a fully furnished apartment home for a 90 day stay.



This offer includes:

- A luxury furnished apartment
- Daily gourmet dining and convenient take-out services
- Weekly housekeeping and linen service
- Concierge service
- Friendly and welcoming staff
- Covered underground parking
- Transportation to Needham, Wellesley and appointments
- An excellent library
- Common areas to sit and socialize
- Social events
- No snow shoveling
- New friends

Also enjoy the many dimensions of our innovative wellness program

- Heated pool, Jacuzzi and a host of aquatic classes
- Lifelong learning classes and lectures
- Cultural and arts opportunities
- Cardio, balance and strength exercise classes
- Yoga, Tai Chi, Feldenkrais
- Personal training and massage services
- Brain health programming and Posit Science "neurobics"
- Creative arts experiences
- Did we mention - no snow shoveling?!
- Really nice people!

Join more than 300 North Hill Residents as they sail smoothly through winter...

For further information on the cruise package, call Heather Parker at 781-433-6524 to learn more about reservations.



North Hill

Greater Boston's Premier Retirement Community

EQUAL HOUSING OPPORTUNITY

865 Central Avenue • Needham, MA 02492 • 781-433-6524 • www.northhill.org



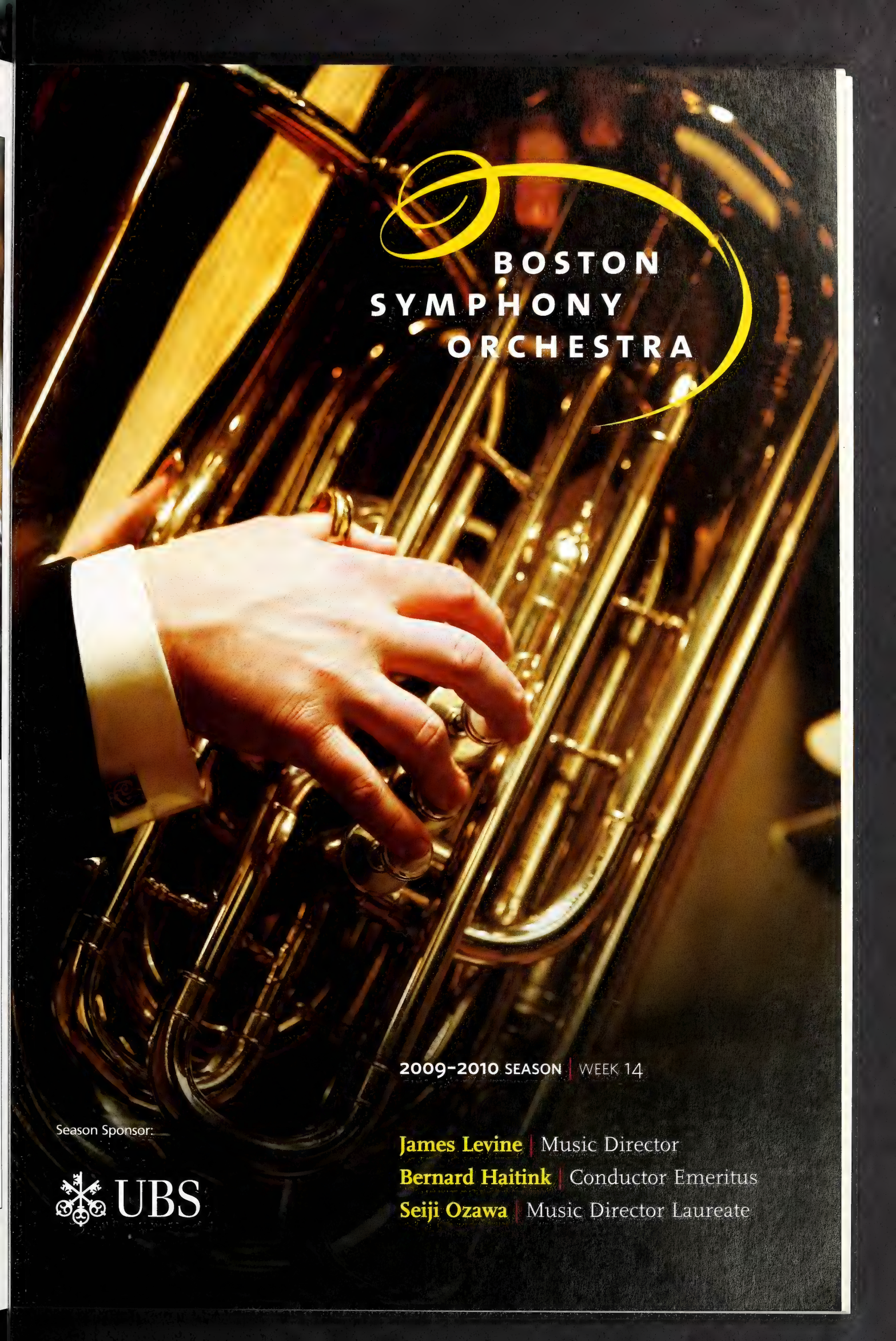
The Boston Symphony Orchestra brings together many talents to create an extraordinary musical experience. At UBS, we understand that success relies on collaboration. It's why, as one of the world's leading financial firms, we work closely with our clients to deliver the customized solutions that help them pursue their goals. And it's why we celebrate the achievement of this outstanding orchestra along with you.

UBS is the season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

© UBS 2009. All rights reserved.



2009–2010 SEASON | WEEK 14

Season Sponsor:

UBS

James Levine | Music Director
Bernard Haitink | Conductor Emeritus
Seiji Ozawa | Music Director Laureate

Silk twill scarves.

Boston

320 Boylston Street
(617) 482-8707

Hermes.com

HERMÈS
PARIS

HERMÈS, LIFE AS A TALE



Table of Contents | Week 14

15 BSO NEWS

25 ON DISPLAY IN SYMPHONY HALL

27 BSO MUSIC DIRECTOR JAMES LEVINE

30 THE BOSTON SYMPHONY ORCHESTRA

33 THIS WEEK'S PROGRAM

34 FROM THE MUSIC DIRECTOR

Notes on the Program

37 Franz Schubert

45 Elliott Carter

53 Johannes Brahms

63 To Read and Hear More...

Solo Artist

71 Elizabeth Rowe

72 FUTURE PROGRAMS

74 SYMPHONY HALL EXIT PLAN

75 SYMPHONY HALL INFORMATION

THIS WEEK'S PRE-CONCERT TALKS ARE GIVEN BY BSO ASSISTANT DIRECTOR OF PROGRAM PUBLICATIONS ROBERT KIRZINGER.

program copyright ©2010 Boston Symphony Orchestra, Inc.

design by Hecht Design, Arlington, MA
cover photograph by Michael J. Lutch

BOSTON SYMPHONY ORCHESTRA
Symphony Hall, 301 Massachusetts Avenue
Boston, MA 02115-4511
(617) 266-1492 bso.org

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MILTON, MASSACHUSETTS



$1,775,000. Enchanting residence on fabled Adams Street. An octagonal front porch introduces this home with a flowthrough front hall drawing attention to the back deck and gardens. Features include a theater, game room, lap pool and a duo of wine cellars. **Josephine McCloskey / Julianne Bridgeman, (617) 696-4430**

BOSTON, MASSACHUSETTS



$3,925,000. This ninth-floor residence has been tastefully renovated and showcases skyline views from the formal living room and the paneled library. This full-service residential building offers valet garage parking, 24-hour concierge and available services from the Taj Boston Hotel. **Bruce E. McLean, (617) 723-2737**

BROOKLINE, MASSACHUSETTS



$4,990,000. Unparalleled luxury awaits in prestigious Monmouth House, sited on a lush 19,500-square-foot lot just moments from Back Bay. This home's dramatic design and sweeping spaces underwent a thoughtful architectural renovation, completed in 2009. **Jayne Bennett Friedberg, (617) 796-6116**

JAMAICA PLAIN, BOSTON, MASSACHUSETTS



$1,425,000. Unsurpassed water views. This two-story penthouse residence (three bedroom/2.5 bath) overlooking Boston's Emerald Necklace. Gourmet kitchen, master suite, fireplace, private decks and semi-finished basement. Garage parking. Luxury amenities throughout. Minutes to downtown. An urban Eden. **Janet Deegan / Constance Cervone, (617) 522-4600**

CAMBRIDGE, MASSACHUSETTS



$2,650,000. This newly-renovated architect's showcase home in the prestigious Brattle/Huron Village neighborhood features a stunning and spacious kitchen/family room area with gas fireplace and glass doors to a raised patio, and is Leeds Silver Certified for energy saving features. **David Pap, (617) 844-2756**

BROOKLINE, MASSACHUSETTS

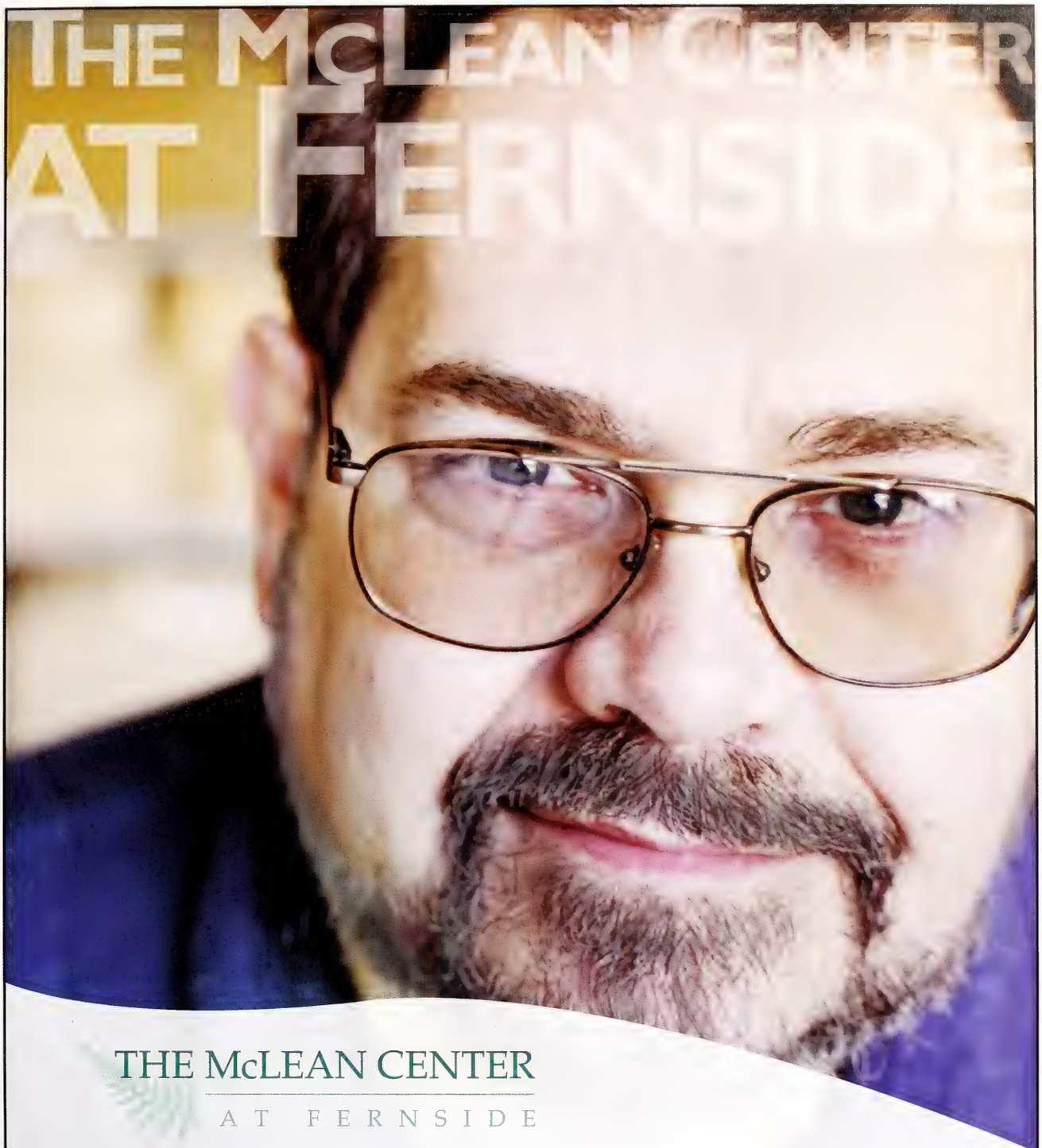


$3,795,000. Set amongst 14,000± square feet of meticulous gardens and mature landscaping, this stately residence enjoys views of historic Longwood Mall. The grand design of the home encompasses exquisite craftsmanship and custom millwork with understated elegance found throughout. **Ronni Casty, (617) 731-2447**

For information on the Previews International Program offered by Coldwell Banker Residential Brokerage, please call (800) 548-5003

www.NewEnglandMoves.com

© 2010 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation.
An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT, LLC.



THE McLEAN CENTER
AT FERNSIDE

Effective residential treatment for addiction and depression.

Highly discreet and individualized residential care for adults.
Exceptional accommodations in a peaceful, rural setting.

The McLean Center at Fernside
Princeton, Mass.
800.906.9531 mcleanfernside.org

PARTNERS HEALTHCARE

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

Healthy is

feeling like everything is in harmony.

Fill in YOUR blank

bidmc.org



Beth Israel Deaconess Medical Center



A teaching hospital of Harvard Medical School



JAMES LEVINE, MUSIC DIRECTOR
RAY AND MARIA STATA MUSIC DIRECTORSHIP, FULLY FUNDED IN PERPETUITY

BERNARD HAITINK, CONDUCTOR EMERITUS
LACROIX FAMILY FUND, FULLY FUNDED IN PERPETUITY

SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

129th season, 2009–2010

TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Edward H. Linde, Chairman† • Diddy Cullinane, Vice-Chairman • Robert P. O'Block, Vice-Chairman • Stephen Kay, Vice-Chairman • Roger T. Servison, Vice-Chairman • Edmund Kelly, Vice-Chairman • Vincent M. O'Reilly, Treasurer • George D. Behrakis • Alan Bressler • Jan Brett • Samuel B. Bruskin • Paul Buttenwieser • Eric D. Collins • Cynthia Curme • Alan J. Dworsky • William R. Elfers • Judy Moss Feingold, ex-officio • Nancy J. Fitzpatrick • Thelma E. Goldberg • Michael Gordon • Brent L. Henry • Charles H. Jenkins, Jr. • John M. Loder • Carmine A. Martignetti • Robert J. Mayer, M.D. • Nathan R. Miller • Richard P. Morse • Aaron J. Nurick, ex-officio • Susan W. Paine • Carol Reich • Edward I. Rudman • Hannah H. Schneider • Arthur I. Segel • Thomas G. Stemberg • Caroline Taylor • Stephen R. Weber • Stephen R. Weiner • Robert C. Winters

LIFE TRUSTEES

Vernon R. Alden • Harlan E. Anderson • David B. Arnold, Jr. • J.P. Barger • Leo L. Beranek • Deborah Davis Berman • Peter A. Brooke • Helene R. Cahners • James F. Cleary • John F. Cogan, Jr. • Mrs. Edith L. Dabney • Nelson J. Darling, Jr. • Nina L. Doggett • Mrs. John H. Fitzpatrick • Dean W. Freed • Edna S. Kalman • George Krupp • Mrs. August R. Meyer • Mrs. Robert B. Newman • William J. Poorvu • Irving W. Rabb • Peter C. Read • Richard A. Smith • Ray Stata • John Hoyt Stookey • Wilmer J. Thomas, Jr. • John L. Thorndike • Dr. Nicholas T. Zervas

OTHER OFFICERS OF THE CORPORATION

Mark Volpe, Managing Director • Thomas D. May, Chief Financial Officer • Suzanne Page, Clerk of the Board

BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Judy Moss Feingold, Chairman • William F. Achtmeyer • Noubar Afeyan • David Altshuler • Diane M. Austin • Judith W. Barr • Lucille M. Batal • Linda J.L. Becker • George W. Berry • Paul Berz • James L. Bildner • Mark G. Borden • Partha Bose • Anne F. Brooke • Stephen H. Brown • Gregory E. Bulger • Joanne Burke • Ronald G. Casty • Carol Feinberg Cohen • Susan Bredhoff Cohen • Richard F. Connolly, Jr. • Charles L. Cooney • Ranny Cooper • James C. Curvey • Gene D. Dahmen • Mrs. Miguel de Bragança • Paul F. Deninger • Ronald F. Dixon • Ronald M. Druker • Alan Dynner • Ursula Ehret-Dichter • John P. Eustis II • Joseph F. Fallon • Thomas E. Faust, Jr. • Steven S. Fischman • John F. Fish • Myrna H. Freedman • Carol Fulp • Robert Gallery • Robert P. Gittens • Carol Henderson • Susan Hockfield • Roger Hunt • William W. Hunt • Valerie Hyman • Ernest Jacquet • Everett L. Jassy • Stephen J. Jerome • Darlene Luccio Jordan, Esq. • Paul L. Joskow • Stephen R. Karp • Douglas A. Kingsley • Robert Kleinberg • Farla H. Krentzman • Peter E. Lacaillade • Charles Larkin • Robert J. Lepofsky • Christopher J. Lindop • Nancy K. Lubin • Jay Marks • Jeffrey E. Marshall • Joseph B. Martin, M.D. • C. Ann Merrifield • Dr. Martin C. Mihm, Jr. • Maureen Miskovic • Robert Mnookin • Paul M. Montrone • Sandra O. Moose • Robert J. Morrissey • Evelyn Stefansson Nef† • Robert T. O'Connell • Peter Palandjian • Vincent Panetta, Jr. • Diane Patrick • Joseph Patton • Ann M. Philbin • May H. Pierce • Claudio Pincus • Joyce L. Plotkin •

EMC²
where information lives®

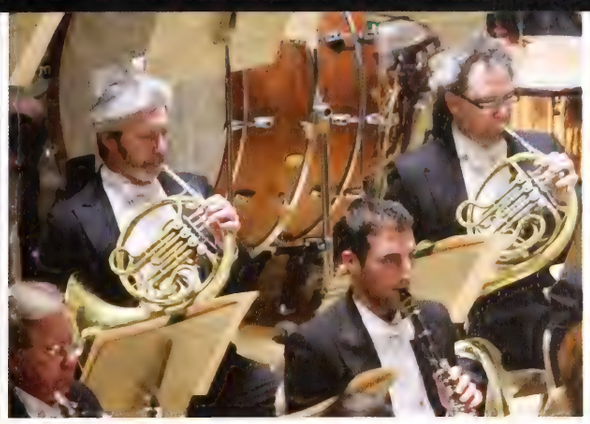
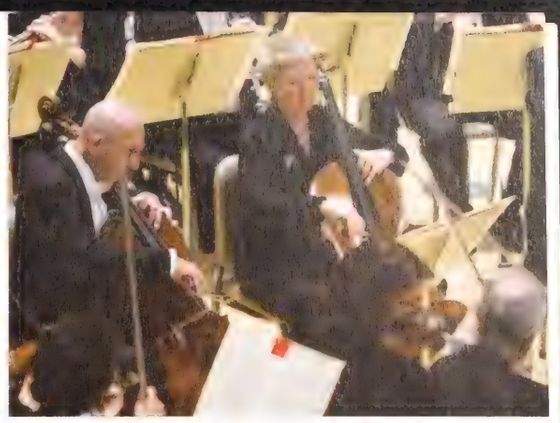


EMC is proud to support the Boston Symphony Orchestra.

The global icon of artistic virtuosity known as the Boston Symphony Orchestra is also the world's largest orchestral organization. The BSO understands the critical role information plays in its business, and turns to information infrastructure solutions from EMC to help keep its intricate operations a miracle of performance. We're proud to help the BSO bring the power of information to life—information that illuminates what's possible and that can move the world forward.

Learn more at www.EMC.com.

EMC², EMC, and where information lives are registered trademarks of EMC Corporation. All other trademarks used herein are the property of their respective owners.
© Copyright 2008 EMC Corporation. All rights reserved.

photos by Michael J. Lutch

Jonathan Poorvu • Dr. John Thomas Potts, Jr. • William F. Pounds • Dr. Tina Young Poussaint • Claire Pryor • Patrick J. Purcell • John Reed • Dr. Carmichael Roberts • Susan Rothenberg • Alan Rottenberg • Joseph D. Roxe • Kenan Sahin • Gilda Slifka • Christopher Smallhorn • Margery Steinberg • Theresa Stone • Patricia L. Tambone • Jean Tempel • Douglas Thomas • Mark D. Thompson • Albert Togut • Diana Osgood Tottenham • Joseph M. Tucci • Robert A. Vogt • David C. Weinstein • Christoph Westphal • James Westra • Patricia Plum Wylde • Dr. Michael Zinner • D. Brooks Zug

OVERSEERS EMERITI

Helaine B. Allen • Marjorie Arons-Barron • Caroline Dwight Bain • Sandra Bakalar • William T. Burgin • Mrs. Levin H. Campbell • Earle M. Chiles • Mrs. James C. Collias • Joan P. Curhan • Phyllis Curtin • Tamara P. Davis • Disque Deane • Betsy P. Demirjian • JoAnne Walton Dickinson • Phyllis Dohanian • Goetz B. Eaton • Harriett Eckstein • George Elvin • Pamela D. Everhart • J. Richard Fennell • Lawrence K. Fish • Peter H.B. Frelinghuysen • Mrs. Thomas Galligan, Jr. • Mrs. James Garivaltis • Dr. Arthur Gelb • Jordan Golding • Mark R. Goldweitz • Michael Halperson • John Hamill • Deborah M. Hauser • Mrs. Richard D. Hill • Marilyn Brachman Hoffman • Lola Jaffe • Michael Joyce • Martin S. Kaplan • Mrs. S. Charles Kasdon • Mrs. Gordon F. Kingsley • David I. Kosowsky • Robert K. Kraft • Benjamin H. Lacy • Mrs. William D. Larkin • Edwin N. London • Frederick H. Lovejoy, Jr. • Diane H. Lupean • Mrs. Charles P. Lyman • Mrs. Harry L. Marks • Joseph C. McNay • Albert Merck • John A. Perkins • Daphne Brooks Prout • Robert E. Remis • John Ex Rodgers • Roger A. Saunders • Lynda Anne Schubert • Mrs. Carl Shapiro • L. Scott Singleton • Charles A. Stakely • Patricia Hansen Strang • Samuel Thorne • Paul M. Verrochi • Robert A. Wells • Mrs. Joan D. Wheeler • Margaret Williams-DeCelles • Mrs. Donald B. Wilson† • Mrs. John J. Wilson • Richard Wurtman, M.D.

† Deceased

EXECUTIVE COMMITTEE OF THE BOSTON SYMPHONY ASSOCIATION OF VOLUNTEERS

Aaron J. Nurick, Chair • Charles Jack, Vice-Chair, Boston • Wilma Michaels, Vice-Chair, Tanglewood • Audley Fuller, Secretary • Richard Dixon, Co-Chair Education, Boston • Gerald Dreher, Co-Chair Membership Administration, Boston • Ellen Mayo, Co-Chair Community Outreach and Audience Development, Boston • Augusta Liebowitz, Co-Chair Education, Tanglewood • Alexandra Warshaw, Co-Chair Membership Administration, Tanglewood • Howard Arkans, Co-Chair Community Outreach and Audience Development, Tanglewood • William Ballen, Ushers and Programmers Liaison, Tanglewood • Ken Singer, Glass House Liaison, Tanglewood

one night,
two great traditions

NEW ENGLAND COFFEE
Official Coffee
of Symphony Hall

"New England Coffee is delighted to be the Official Coffee of the Boston Symphony Orchestra and the Boston Pops. As a family-owned business for over 90 years, we share a commitment to quality and tradition that the BSO has championed for over 125 years. With these common values and a dedication to quality, we invite you to enjoy tonight's performance." - *Jim Kaloyanides*
PRESIDENT AND COO
OF NEW ENGLAND COFFEE



www.newenglandcoffee.com

Administration

Mark Volpe, *Managing Director, Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity*

Anthony Fogg, *Artistic Administrator*

Marion Gardner-Saxe, *Director of Human Resources*

Ellen Highstein, *Director of Tanglewood Music Center, Tanglewood Music Center Directorship endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman*

Bernadette M. Horgan, *Director of Public Relations*

Thomas D. May, *Chief Financial Officer*

Kim Noltemy, *Director of Sales, Marketing, and Communications*

Bart Reidy, *Director of Development—Institutional Giving, Events, and Administration*

Elizabeth P. Roberts, *Director of Development—Campaign and Individual Giving*

Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, Senior Archivist • Felicia Burrey Elder, Executive Assistant to the Managing Director • Vincenzo Natale, Chauffeur/Valet • Claudia Robaina, Manager of Artists Services • Benjamin Schwartz, Assistant Artistic Administrator

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, Director of Concert Operations

H.R. Costa, Technical Director • Leslie DeRoche, Concert Operations Administrator • Vicky Dominguez, Operations Manager • Jake Moerschel, Assistant Stage Manager • Leah Monder, Production Manager • John Morin, Stage Technician • Mark C. Rawson, Stage Technician • Mark B. Rulison, Chorus Manager

BOSTON POPS

Dennis Alves, Director of Artistic Planning

Gina Randall, Administrative/Operations Coordinator • Margo Saulnier, Assistant Director of Artistic Planning • Amanda Severin, Manager of Artistic Services/Assistant to the Pops Conductor

BUSINESS OFFICE

Sarah J. Harrington, Director of Planning and Budgeting • Mia Schultz, Director of Investment Operations and Compliance • Pam Wells, Controller

Mimi Do, Budget Manager • Thomas Engeln, Budget Assistant • Michelle Green, Executive Assistant to the Business Management Team • Karen Guy, Accounts Payable Supervisor • David Kelts, Staff Accountant • Minnie Kwon, Payroll Associate • John O'Callaghan, Payroll Supervisor • Nia Patterson, Accounts Payable Assistant • Harriet Prout, Accounting Manager • Teresa Wang, Staff Accountant • Audrey Wood, Senior Investment Accountant

WHAT DO YOU PACK FOR A TRIP TO THE AFTERLIFE?



DIG DEEPER AT

THE SECRETS OF TOMB 10A

EGYPT 2000 BC

MUSEUM OF FINE ARTS, BOSTON

OCTOBER 18, 2009 – MAY 16, 2010

mfa BOSTON

WWW.MFA.ORG

The exhibition is supported by Bank of America

Major funding is provided by The Calderwood Charitable Foundation.

Additional support for the exhibition is provided by INSTITUTE of Museum and Library SERVICES

Above: Front side panel of outer coffin of Djehutynakht (detail), Egyptian, Middle Kingdom, late Dynasty 11–early Dynasty 12, 2010–1961 BC. Cedar. Harvard University–Boston Museum of Fine Arts Expedition.

DEVELOPMENT

Joseph Chart, Director of Major Gifts • **Nina Jung**, Director of Development Events and Volunteer Outreach • **Ryan Losey**, Director of Foundation and Government Relations • **Jennifer Roosa**, Director of Development Research and Information Systems • **George Triantaris**, Director of Principal and Planned Giving

Amanda Aldi, Data Project Coordinator • Stephanie Baker, Campaign Manager • Susan Beaudry, Manager of Tanglewood Business Partners • Emily Borababy, Manager of Development Communications • Dulce Maria de Borbon, Beranek Room Hostess • Cullen E. Bouvier, Donor Relations Officer • Maria Capello, Grant Writer • Diane Cataudella, Associate Director of Donor Relations • Sabine Chouljian, Manager of Development Events and Volunteer Services • Kerri Cleghorn, Associate Director, Business Partners • Allison Cooley, Associate Director of Society Giving • Emily Diaz, Donor Information and Data Coordinator • Marcy Bouley Eckel, Associate Director of Direct Fundraising • Laura Frye, Assistant Manager of Society Giving • David Grant, Development Operations Manager • Barbara Hanson, Major Gifts Officer • Emily Horsford, Manager of Donor Relations • Sabrina Karpe, Donor Relations Coordinator • Angela Kaul, Assistant Manager of Planned Giving • Dominic Margaglione, Donor Ticketing Associate • Jill Ng, Senior Major and Planned Giving Officer • Madge Nimocks, Development Communications Writer • Suzanne Page, Associate Director for Board Relations • Emily Reeves, Major Gifts Coordinator • Amanda Roosevelt, Executive Assistant • Laura Sancken, Coordinator, Development Events and Volunteer Services • Joyce M. Serwitz, Major Gifts and Campaign Advisor • Alexandria Sieja, Assistant Manager of Development Events and Volunteer Services • Yong-Hee Silver, Major Gifts Officer • Kenny Smith, Acknowledgment and Gift Processing Coordinator • Stephanie J. Smith, Annual Fund Project Coordinator • Mary E. Thomson, Associate Director of Corporate Giving • Szeman Tse, Assistant Director of Development Research • Romain Tsiplakis, Graphic Designer

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, Director of Education and Community Programs

Claire Carr, Manager of Education Programs • Sarah Glenn, Assistant Manager of Education and Community Programs • Emilio Gonzalez, Manager of Curriculum Research and Development • Darlene White, Manager, Berkshire Education and Community Programs

FACILITIES

C. Mark Cataudella, Director of Facilities

SYMPHONY HALL OPERATIONS Christopher Hayden, Facilities Manager • Tyrone Tyrell, Security and Environmental Services Manager

Charles F. Cassell, Jr., Facilities Compliance and Training Coordinator • Stella Easland, Switchboard Operator • Michael Finlan, Switchboard Supervisor • Judith Melly, Facilities Coordinator • Shawn Wilder, Mailroom Clerk

MAINTENANCE SERVICES Jim Boudreau, Electrician • Thomas Davenport, Carpenter • Michael Frazier, Carpenter • Paul Giaimo, Electrician • Steven Harper, HVAC • Sandra Lemerise, Painter • Michael Maher, HVAC ENVIRONMENTAL SERVICES Landel Milton, Lead Custodian • Rudolph Lewis, Assistant Lead Custodian • Desmond Boland • Julien Buckmire • Claudia Ramirez Calmo • Angelo Flores • Gaho Boniface Wahi

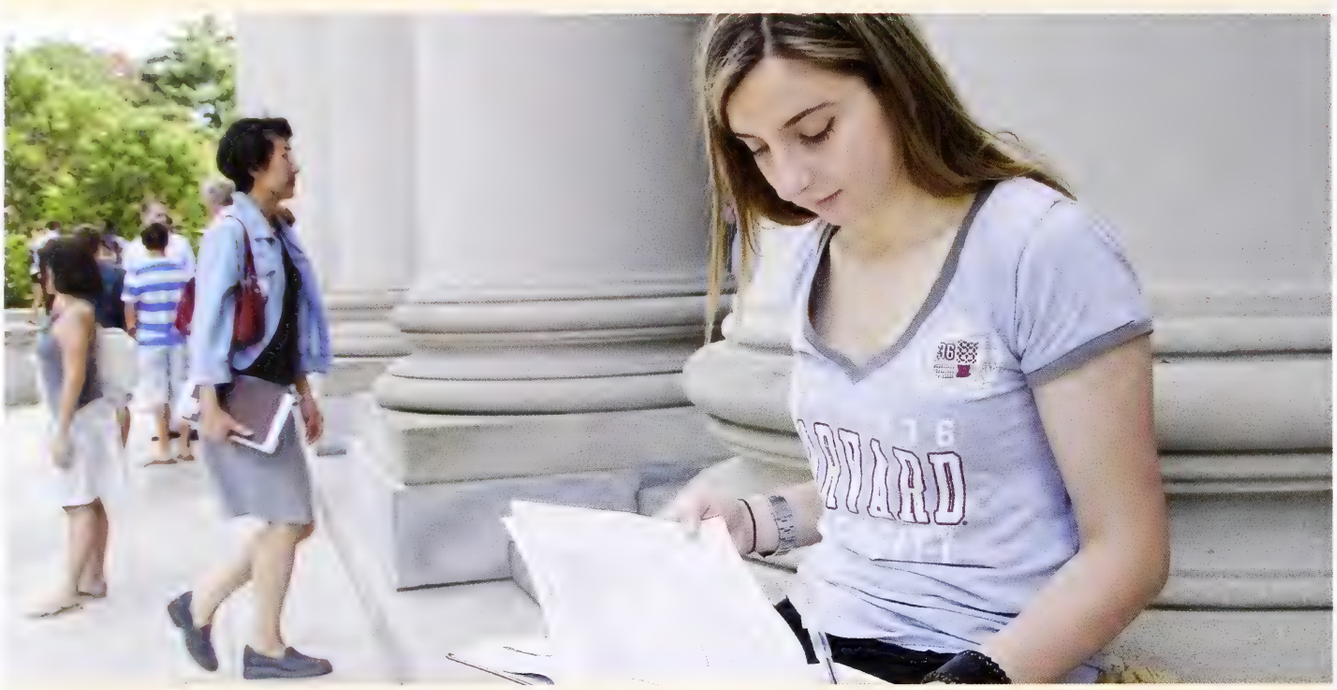
TANGLEWOOD OPERATIONS David P. Sturma, Director of Tanglewood Facilities and BSO Liaison to the Berkshires

Ronald T. Brouker, Supervisor of Tanglewood Crew • Robert Lahart, Electrician • Peter Socha, Carpenter • Robert Casey • Stephen Curley • Richard Drumm • Bruce Huber

HUMAN RESOURCES

Susan Olson, Human Resources Recruiter • Heather Mullin, Human Resources Manager • Kathleen Sambuco, Benefits Manager

this summer | Harvard



Join a vibrant community of motivated students and distinguished faculty at Harvard Summer School.

- Courses on campus, online, and abroad
- Seven-week session
- Programs for high school and college students, and adults

HARVARD SUMMER SCHOOL

www.summer.harvard.edu

INFORMATION TECHNOLOGY

Timothy James, Director of Information Technology

Guy W. Brandenstein, User Support Specialist • Andrew Cordero, Manager of User Support • David Tucker, Infrastructure Systems Manager • Brian Van Sickle, User Support Specialist

PUBLIC RELATIONS

Kathleen Drohan, Associate Director of Public Relations • Taryn Lott, Public Relations Supervisor

PUBLICATIONS

Marc Mandel, Director of Program Publications

Robert Kirzinger, Assistant Director of Program Publications—Editorial • Eleanor Hayes McGourty, Assistant Director of Program Publications—Production and Advertising

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, Ticket Operations Manager • **Helen N.H. Brady**, Director of Group Sales • **Alyson Bristol**, Director of Corporate Sponsorships • **Sid Guidicianne**, Front of House Manager • **James Jackson**, Call Center Manager • **Roberta Kennedy**, Buyer for Symphony Hall and Tanglewood • **Sarah L. Manoog**, Director of Marketing Programs • **Michael Miller**, Director of Ticketing

Megan Bohrer, Group Sales Coordinator • Gretchen Borzi, Marketing Production Manager • Rich Bradway, Associate Director of E-Commerce and New Media • Samuel Brewer, SymphonyCharge Representative • Allegra Brooke, Corporate Sponsorship Coordinator • Lenore Camassar, Associate Manager, SymphonyCharge • Theresa Condito, Access Services Administrator/Subscriptions Associate • Susan Coombs, SymphonyCharge Coordinator • Jonathan Doyle, Junior Graphic Designer • Paul Ginocchio, Manager, Symphony Shop and Tanglewood Glass House • Erin Glennon, Graphic Designer • Randie Harmon, Customer Service and Special Projects Manager • Matthew Heck, Marketing Projects Coordinator • Michael King, Subscriptions Associate • Michele Lubowsky, Associate Subscriptions Manager • Jason Lyon, Group Sales Manager • Laura Maas, Merchandising Assistant • Ronnie McKinley, Ticket Exchange Coordinator • Maria McNeil, SymphonyCharge Representative • Michael Moore, E-Commerce Marketing Analyst • Doreen Reis, Marketing Coordinator for Advertising • Andrew Russell, Senior Manager, Corporate Sponsorships • Laura Schneider, Web Content Editor • Robert Sistare, Subscriptions Representative • Kevin Toler, Art Director • Himanshu Vakil, Web Application Lead • Stacy Whalen, Manager, Corporate Sponsor Relations

BOX OFFICE David Chandler Winn, Manager • Megan E. Sullivan, Assistant Manager

BOX OFFICE REPRESENTATIVES Mary J. Broussard • Arthur Ryan

EVENT SERVICES Kyle Ronayne, Director of Event Administration • Tony Bennett, Café Supervisor/Pops Service Staff Manager • Kristin Jacobson, Senior Sales Manager • Sean Lewis, Manager of Venue Rentals and Events Administration • Cesar Lima, Assistant Food and Beverage Manager • James Sorrentino, Bar Manager

TANGLEWOOD MUSIC CENTER

Andrew Leeson, Budget and Office Manager • Karen Leopardi, Associate Director for Faculty and Guest Artists • Michael Nock, Associate Director for Student Affairs • Gary Wallen, Manager of Production and Scheduling



Program Book RE-USE INITIATIVE

The BSO is pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

Thank you for helping to make the BSO greener!

PHOTOGRAPHY: JOHN FERRILLO

BSO News

Tickets for the 2010 Tanglewood Season Go on Sale February 14

Music Director James Levine opens the BSO's 2010 Tanglewood season on July 9 with Mahler's Symphony No. 2, *Resurrection*, featuring soprano Layla Claire, mezzo-soprano Stephanie Blythe, and the Tanglewood Festival Chorus, which celebrates its 40th anniversary this summer. Maestro Levine's performances also include, among other things, BSO performances of Mahler's Symphony No. 4 and Mozart's Requiem; a BSO program of music by the four Strausses (both Johanns, Josef, and Richard); a BSO concert performance of Mozart's delightful comic opera *The Abduction from the Seraglio*, and a fully staged Tanglewood Music Center production of Richard Strauss's *Ariadne auf Naxos*. Also among those performing with the BSO this summer are conductors Christoph von Dohnányi, Charles Dutoit, Rafael Frühbeck de Burgos, Giancarlo Guerrero, Kurt Masur, Ludovic Morlot, Robert Spano, Shi-Yeon Sung, and David Zinman; soloists Emanuel Ax, Joshua Bell, Richard Goode, Hilary Hahn, Lynn Harrell, Yo-Yo Ma, Peter Serkin, Gil Shaham, Christian Tetzlaff, Jean-Yves Thibaudet, Dawn Upshaw, and Pinchas Zukerman, and BSO principals Steven Ansell and Thomas Martin. Other events include Boston Pops concerts with Keith Lockhart and John Williams; a special appearance by Yo-Yo Ma and the Silk Road Ensemble; two Chopin recitals featuring Garrick Ohlsson; "Beowulf: The Epic in Performance," with medievalist Benjamin Bagby; and "Caminos del Inka: A Musical Journey," with the BSO, conductor Miguel Harth-Bedoya, cellist Alisa Weilerstein, and BSO principal flute Elizabeth Rowe. Other events include appearances by James Taylor and Carole King; Arlo Guthrie with the Boston Pops; Audra McDonald; a full schedule of concerts by the talented young musicians of the Tanglewood Music Center; the Mark Morris Dance Group in collaboration with musicians from the Tanglewood Music Center; and such annual events as "A Prairie Home Companion at Tanglewood," Tanglewood on Parade, the Festival of Contemporary Music, and the Labor Day Weekend Jazz Festival. Complete details of this summer's programs are available at bso.org; or, to request a brochure, call (617) 266-1492. Bank of America is proud to return for the third season as the exclusive season sponsor of Tanglewood.

Levine/BSO Recording of "Daphnis et Chloé" on BSO Classics Earns Three Grammy Award Nominations

The Boston Symphony Orchestra's live recording of Ravel's complete *Daphnis et Chloé* with James Levine conducting, and featuring the Tanglewood Festival Chorus, John Oliver, conductor—released on the orchestra's own BSO Classics label in February 2009 along with Levine-led BSO recordings of Brahms's *A German Requiem*, Mahler's Symphony No. 6, William Bolcom's Eighth Symphony for chorus and orchestra, and Bolcom's *Lyric Concerto* for flute and orchestra—has been nominated for Grammy Awards in three categories: Best



Knowing wealth. Knowing you.

The more you get to know us, the more you'll know why the bond we have with our clients is so long-lasting. It's because we create deep and trusting relationships with each client.

After all, we've been right here in the heart of Boston for nearly two centuries, personally guiding both old and new generations of New Englanders with conservative, yet forward-thinking, investment management advice and sophisticated tax, trust and estate planning.

If you're attracted to the true value of an individual relationship with highly personalized service, please call Jay Emmons, Executive Vice President, today at 617-523-1635. At Welch & Forbes, we know wealth. And we know you.

WF

WELCH & FORBES LLC

Private Wealth Management since 1838

45 School Street, Boston Massachusetts 02108 **welchforbes.com**

Classical Recording, Best Orchestral Performance, and Best Engineered Album–Classical. All of the aforementioned releases were taken from recordings made at Symphony Hall as part of an ongoing project to record all of Maestro Levine's BSO concerts for archival purposes and possible recording consideration. *Daphnis et Chloé* dates from October 5 and 6, 2007, the opening subscription concerts of the BSO's 2007-08 season. The 52nd annual Grammy Awards are scheduled to take place on January 31, 2010, in Los Angeles. Ravel's *Daphnis et Chloé* and Brahms's *German Requiem* on BSO Classics are available both on CD at the Symphony Shop and as downloads at bso.org; the Mahler and Bolcom recordings are available only as downloads.

Also nominated for Grammy Awards in three categories this year—Best Pop Instrumental Album, Best Instrumental Arrangement, and Best Long-Form Music Video—is Chris Botti's CD/DVD "In Boston," recorded with Keith Lockhart and the Boston Pops at Symphony Hall in September 2008 and released in March 2009. The BSO has also been nominated in the category of Best Classical Contemporary Composition, for its recording of Yehudi Wyner's Pulitzer Prize-winning Piano Concerto, *Chiavi in mano*, on Bridge Records, with soloist Robert Levin and the BSO under the direction of Robert Spano.

Upcoming "Symphony+" Events

"Symphony+" is a season-long series of pre- and post-concert events designed to enhance the overall concert experience by connecting food, literature, and the performing and visual arts to BSO performances at Symphony Hall, adding an exciting new element to Boston Symphony concerts. All events at Symphony Hall are free of charge for ticket holders; off-site events require an additional charge. Please check bso.org for details of upcoming events.

Free Community Concerts

The Boston Symphony Orchestra is pleased to offer free chamber music concerts featuring BSO members on Sunday afternoons at 3 p.m. throughout the Boston area. Upcoming concerts are scheduled for this Sunday, January 31, at St. Paul AME Church in Cambridge and Sunday, February 14, at Twelfth Baptist Church in Roxbury. Admission is free, with a reservation. To reserve tickets, please call SymphonyCharge at (617) 266-1200 or 888-266-1200. For more information, visit bso.org. The Boston Symphony Orchestra's free Community Concerts are made possible by a generous grant from The Lowell Institute, with additional support for the January 31 concert provided by Biogen Idec Foundation.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Assistant Director of Program Publications Robert Kirzinger discusses Schubert, Carter, and Brahms. In the weeks ahead, Joseph Auner of Tufts University discusses Berg, Strauss, and Mahler (February 11-13) and BSO Director of Program Publications Marc Mandel discusses Beethoven (February 18-20). Note that there will be no pre-concert talk before the BSO concert on Sunday afternoon, February 21. The BSO's Pre-Concert Talks are supported by New England Coffee. This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (October 4, 1928-July 26,

Real *people.* Real *heroes.*

From public servants that fight for our rights, to caregivers that dedicate their lives to the service of others, some of our country's greatest heroes live or work at Life Care Centers of America's skilled nursing and rehabilitation facilities.

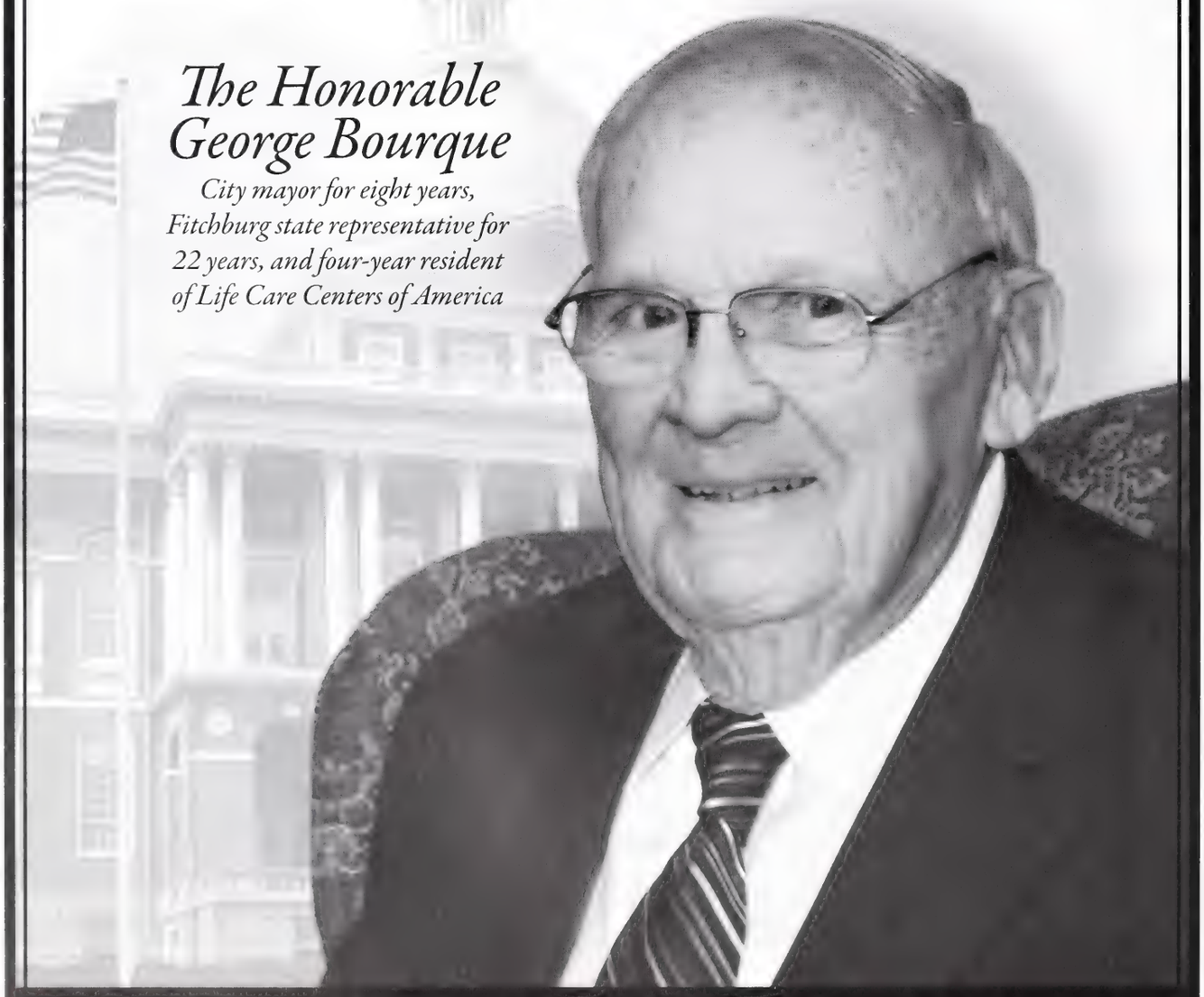
Life Care® Centers of America

www.LCCA.com

Joint Commission accredited

The Honorable George Bourque

City mayor for eight years, Fitchburg state representative for 22 years, and four-year resident of Life Care Centers of America



SKILLED NURSING • LONG-TERM CARE • REHABILITATION

11506

2009), who revitalized the orchestra's program book, and laid the groundwork for the orchestra's continuing series of pre-concert talks, during his time as the BSO's Director of Publications from 1976 to 1979, and whose influence continues to be felt throughout the world of symphonic music and music education in the United States.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

Join the BSO Family: Become a Friend of the BSO

For $75, you can become a Friend of the BSO and receive our online newsletter, *InTune*. Featuring special articles with exclusive news about life at the BSO, *InTune* also provides advance announcements about unique activities and benefits that, depending on giving level, are offered to Friends of the BSO. Attending working rehearsals, opportunities to engage first-hand with BSO musicians, and advance ticket ordering are among the privileges of membership. In addition, Friends enjoy connecting with like-minded individuals who share a commitment to the BSO and its artistic mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at friendsofthebso@bso.org or (617) 638-9276. If you're already a Friend and you're not receiving *InTune*, please let us know at intune@bso.org

BSO Business Partners: An Instrumental Investment

Members of BSO Business Partners, an annual corporate membership program, help the orchestra reach the largest audience of any symphonic organization in the world. Whether presenting free concerts throughout Boston and eastern Massachusetts or providing innovative programs such as "Musicians in the School," in which orchestra members teach in middle schools to help foster an interest in classical music in young people, BSO Business Partners play a vital role in deepening the community impact of the BSO, ensuring that orchestral music remain relevant and accessible to all. BSO Business Partners are eligible for a variety of exclusive benefits that promote corporate recognition, such as named concerts and program listings; special events that advance business networking, and behind-the-scene tours and VIP ticketing assistance. Among their clients, employees, and the greater community, BSO Business Partners are applauded for supporting the Boston Symphony Orchestra. For more information about becoming a BSO Business Partner, contact Kerri Cleghorn, Associate Director, Business Partners, at kcleghorn@bso.org or (617) 638-9277.

Friday-afternoon Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? The Boston Symphony Orchestra is pleased to continue offering round-trip bus service on Friday afternoons at cost from the following communities: Beverly, Canton, Cape Cod, Concord, Framingham, Foxboro, Marblehead/Swampscott, Wellesley, Weston, the South Shore, and Worcester in Massachusetts; Nashua, New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. If you would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Subscription Office at (617) 266-7575.

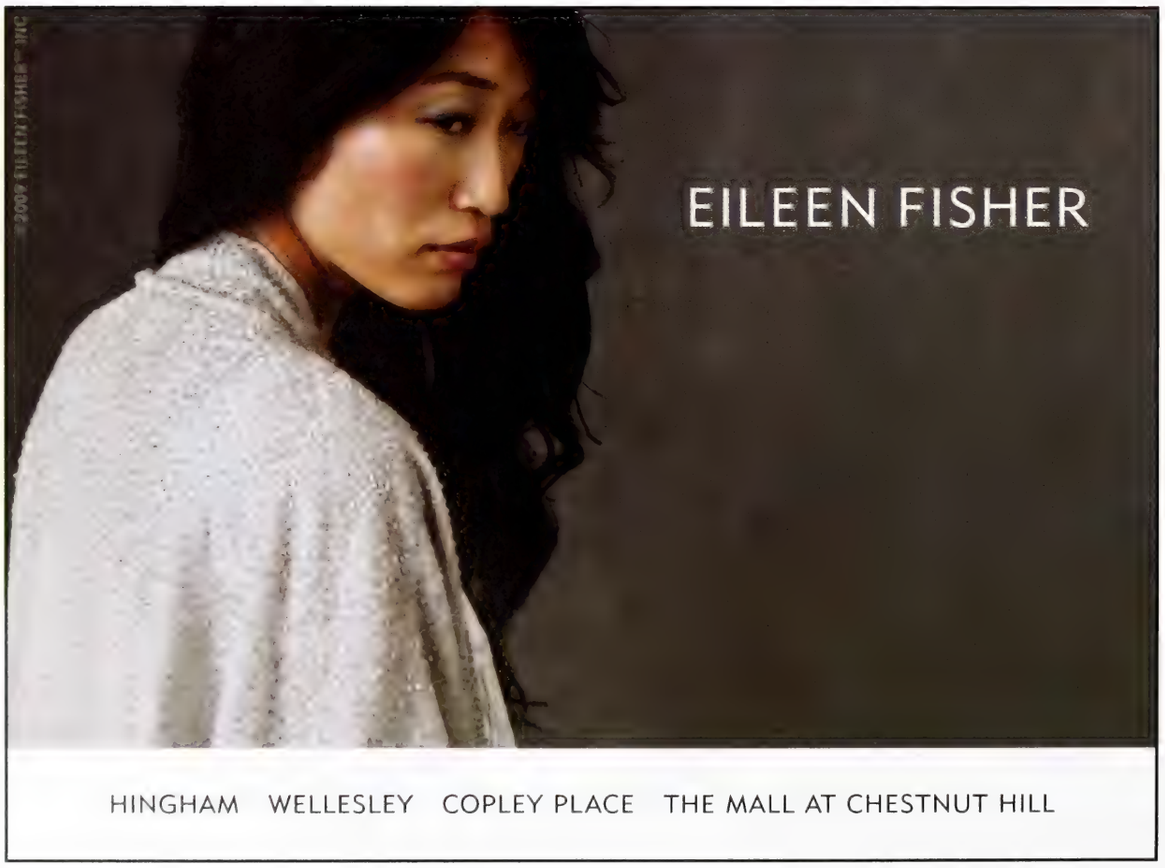


Technically it carried three.
But millions were on board.

JFK

The moon landing 40th anniversary.
See how it began at the
JFK Presidential Library and Museum.
Columbia Point, Boston. jfklibrary.org

Media Sponsors: WCVB TV BOSTON 5 THE PHOENIX



HINGHAM WELLESLEY COPLEY PLACE THE MALL AT CHESTNUT HILL

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. through June 23, and on the second Saturday of every month at 2 p.m. through June 12. The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Kodály's Duo for violin and cello, Opus 7, Schubert's String Quartet in G, D.887, and a "mystery piece" on Friday, February 5, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, February 7, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are BSO violinist Tatiana Dimitriades, BSO violist Edward Gazouleas, and violinist Bayla Keyes. Tickets are $24, with discounts for seniors and students. For more information, visit bostonartistsensemble.org or call (617) 964-6553.

Ronald Knudsen leads the New Philharmonia Orchestra in a program entitled "The Brahms/Vienna Connection" on Saturday, February 6, at 8 p.m. and Sunday, February 7, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton Centre. The program includes the Double Concerto featuring BSO members Haldan Martinson, violin, and Sato Knudsen, cello, and the Symphony No. 2. Tickets are $25 for adults and $8 for children, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit newphil.org.

Collage New Music, founded by BSO percussionist Frank Epstein, performs on Monday, February 8, at 8 p.m. in Pickman Hall at the Longy School of Music in Cambridge under the direction of David Hoose. The program includes Arlene Sierra's *Cicada Shell*, Sebastian Currier's *Static*, Chen Yi's *...As Like a Raging Fire*, and Steven Mackey's *5 Animated Shorts*. General admission tickets are $15 (free for students), available at the door or by calling (617) 325-5200. For more information, visit collagenewmusic.org.

BSO Assistant Conductor Julian Kuerti leads the New England Conservatory Philharmonia on Wednesday, February 10, at 8 p.m. at Jordan Hall. The program includes Chopin's Piano Concerto No. 1 (continuing the NEC piano department's celebration of the Chopin centennial) with soloist Lu Chen, Bartók's Music for Strings, Percussion, and Celesta, and Stravinsky *Symphonies of Wind Instruments*. Admission is free. For more information, visit necmusic.edu/calendar_event.

The Information Table: A Great Resource for What's Happening at the BSO

Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you will find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.



IN MEMORIAM

Edward H. Linde

June 22, 1941 – January 10, 2010

It is with great sorrow that the Boston Symphony Orchestra notes the passing of BSO Chairman Edward H. Linde, who joined the BSO's Board of Overseers in 1996, was elected a Trustee in 1999, and was elected Chairman of the Board of Trustees in 2005. Throughout his tenure as Chairman, he was a passionate and tireless ambassador for the BSO. It was in 1985, when Ed and his wife Joyce—his wife and soul mate of 47 years—bought their home in Richmond, MA, that the Lindes fell in love with the BSO and began playing an active role by generously giving their time and resources. They were seen on the Tanglewood campus daily, attending concerts, meetings, and master classes; they began their philanthropic involvement by sponsoring a student at the Tanglewood Music Center, later endowing a full TMC Fellowship in perpetuity and a chair in the BSO's percussion section, and going on to become Great Benefactors. They hosted multiple events in Boston and New York, accompanied the BSO to Carnegie Hall, and in 2005 served as co-chairs of Opening Night at Tanglewood. Ed enjoyed relationships with all of the BSO's conductors. Besides supporting many areas of the organization, the Lindes were lead donors to the Artistic Initiative Fund, which fostered the advancement of James Levine's vision of the BSO.

"This is a deeply sad time for all of us at the BSO," observed BSO Managing Director Mark Volpe. "Ed was an extraordinary citizen whose philanthropic generosity to the arts, sciences, and education has been felt far and wide, but nowhere more so than here in Boston and at the Boston Symphony. His leadership as Chairman of the BSO was filled with the profound insight that made him one of this country's most respected and successful business leaders. Ed brought kindness, wisdom, intelligence, and integrity to all of his activities and relationships. We will greatly miss him and his exemplary passion for life."

"Ed Linde was an exceptional leader of remarkable intellect and great humanity who brought deep insight into the business workings of the BSO while also allowing the musicians the freedom needed to create programs and performances of the highest standards," commented Maestro Levine. "We will all remember him for the tremendous wisdom and dedication he brought to the BSO in times of growth and challenge. Our good fortune in knowing him is only matched by the sadness we feel at his passing."

"Ed was the model citizen/leader/philanthropist," commented Boston Pops Conductor Keith Lockhart. "He cared passionately for the BSO in all its manifestations. All of us at the Pops will miss his inspired leadership and his quiet and reassuring presence." As Pops Laureate Conductor John Williams observed, "Ed Linde was a great example to all those who strive to reach their highest aspirations. Besides his far-reaching responsibilities as Chairman of the BSO, his passion and commitment to the orchestra and his special love for Tanglewood were inspiring. His passing represents a tremendous loss for all who knew him."

In appreciation of Ed's leadership and friendship, Trustees Alan Bressler and Edward Rudman endowed the Tanglewood Music Center Directorship in Ed's honor. "Ed took on the chairman-

ship of the BSO at a time in his life that was filled with heavy challenges," said Mr. Bressler. "When asked why he would commit himself to such a time-consuming position, given those other challenges and commitments, his response was typical Ed Linde. He said 'I love the institution, and I feel that I can make a positive impact on the orchestra's current and future prospects. Besides, I think it will be a lot of fun.' The BSO was fortunate to have such a person as its Chairman. He will be missed." As Mr. Rudman noted, "Ed combined brilliance and understatement in a way that was unique. His lack of ego always amazed me. He would do the right thing because it *was* the right thing, not because it was expected."

In addition to his work as Chairman of the BSO, Ed Linde was Chief Executive Officer of Boston Properties, one of the largest real estate investment trusts in the country, which he founded in 1970 with Mortimer B. Zuckerman. Ed came to Boston in 1958 as an undergraduate at MIT, where he earned a bachelor's degree in civil engineering in 1962, followed by a degree from the Harvard Business School with distinction as a Baker Scholar in 1964. He met his future wife, Joyce, when he was a sophomore, fifty years ago, and except for a brief one-year stop in New York City, where he had been raised, he was a bedrock leader in the Boston community. In 1965 he joined Boston's Cabot Cabot and Forbes, where he started as a project manager and quickly became a partner responsible for the firm's national development activities, leaving that firm to found Boston Properties in 1970.

A born leader, Ed brought his intellect, wisdom, and kindness to a variety of philanthropic areas. His belief in the support of education ran the spectrum from MIT, where the Linde Foundation, started by Ed, his wife, and their children, recently made a major gift to aid undergraduate financial aid, to the Roxbury Charter School, which the Linde Foundation ardently supports. He was a member of the MIT Corporation from 1990 to 1995, most recently serving on the MIT President's Advisory Council on Regional Engagement and many other efforts on behalf of the Institute. Boston's Museum of Fine Arts, and the Boston Youth Symphony Orchestras' Intensive Community Program, which provides string instrument instruction to students of underrepresented communities, have also benefited enormously from Linde Family support.

Early on in his days in Boston, Ed became involved with Beth Israel Hospital, serving as its Chairman of the Board from 1989 to 1991; he was a Trustee for Life of Beth Israel Deaconess Medical Center, formed when Beth Israel Hospital merged with the Deaconess Hospital. Ed was diagnosed with multiple myeloma seven years ago; his mantra was to take things one day at a time and live for the moment. His experience led to an interest in "personalized medicine" and was the impetus behind the creation of the Linde Family Program in Cancer Chemical Biology at Dana-Farber, and the Linde Family Professorship in Medicine at Harvard Medical School and Dana-Farber.

A tremendous role model to everyone he touched, Ed leaves his wife Joyce, his two children Doug Linde and Karen Linde Packman, their spouses Carol and Jeff, and five grandchildren, Kate, Maddie, Sam, Julia, and Hannah. In lieu of flowers, the family has requested that donations be made for myeloma research, payable to "Dana-Farber Cancer Institute" and sent to the attention of Kenneth Anderson, MD, Dana-Farber Cancer Institute, 44 Binney Street, M557, Boston, MA 02115.

ARRIVE ON A HIGH NOTE

THE COMMONWEALTH WAY

Music moves the soul.
Commonwealth moves you wherever you need to go with virtuoso service.



Commonwealth provides the finest chauffeured transportation services in Boston, New York, and all around the globe.

We're also proud of our history of supporting our environment, our community and its cultural foundations.

Commonwealth Worldwide is honored to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops.



COMMONWEALTH WORLDWIDE℠
CHAUFFEURED TRANSPORTATION

Six time winner of Inc. Magazine's ICIC Top 100 Fastest Growing Inner City Companies in the U.S. and Boston Magazine's Four time winner of the Best of Boston Award for "Best Car Service."

BEST OF BOSTON 2009

800.558.5466 or 617.779.1919 • commonwealthlimo.com







ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level).

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:
Arthur Fiedler's Legacy

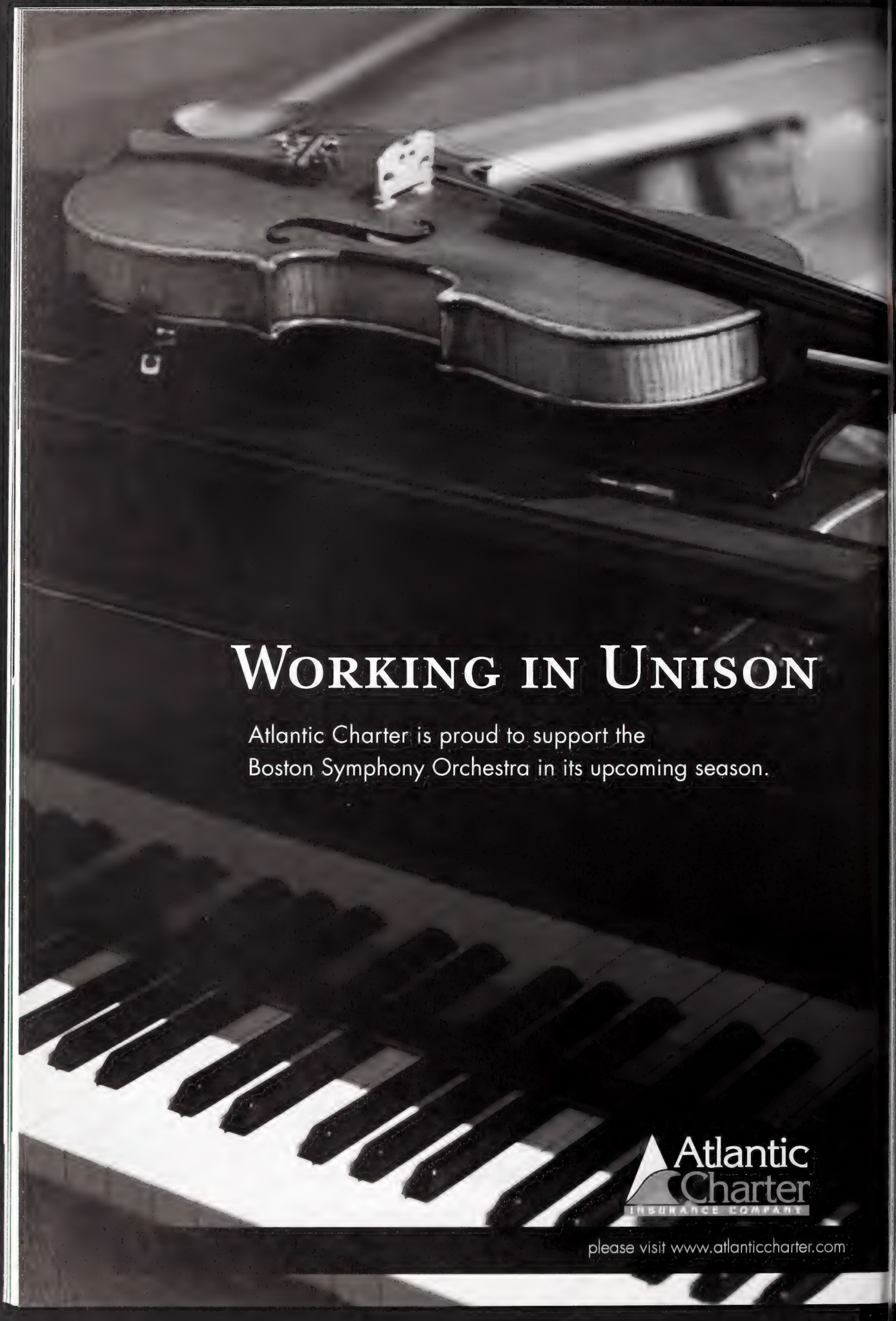
In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)


WORKING IN UNISON
Atlantic Charter is proud to support the
Boston Symphony Orchestra in its upcoming season.
Atlantic
Charter
INSURANCE COMPANY
please visit www.atlanticcharter.com



Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Farewell Songs* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Brahms's *Ein deutsches Requiem,* Ravel's complete *Daphnis et Chloé,* Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto.*

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Simon Boccanegra* and *Lulu,* as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In March 2010, in Berlin, he conducts Mahler's Symphony No. 3 in his debut with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the historic Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in

Leafing through the classics, Cambridge style.



THE CAMBRIDGE HOMES
INDEPENDENT & ASSISTED LIVING
617-876-0369
Next to Mount Auburn Hospital
www.TheCambridgeHomes.org

2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, the NEA Opera Award from the National Academy of the Arts, and, most recently, in December 2009, the first Bard Award in Vocal Arts from the Bard College Conservatory of Music.



Boston Symphony Orchestra

2009–2010

JAMES LEVINE
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang #
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Sheila Fiekowsky *
Muriel C. Kasdon and Marjorie C. Paley chair

Jennie Shames *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Valeria Vilker Kuchment *
Theodore W. and Evelyn Berenson Family chair

Tatiana Dimitriades *
Stephanie Morris Marryott and Franklin J. Marryott chair

Si-Jing Huang *
Catherine and Paul Buttenwieser chair

Nicole Monahan *
Mary B. Saltonstall chair, fully funded in perpetuity

Wendy Putnam *
Kristin and Roger Servison chair

Xin Ding *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Glen Cherry *

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

(position vacant)

Ronald Knudsen
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Joseph McGauley
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Nancy Bracken *

Aza Raykhtsaum *
Robert Bradford Newman chair, fully funded in perpetuity

Bonnie Bewick *

James Cooke *

Victor Romanul *
Bessie Pappas chair

Catherine French *

Jason Horowitz *

Julianne Lee *

Yuncong Zhang *

VIOLAS

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka *

Rebecca Gitter *

CELLOS

Jules Eskin §
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme *
Lillian and Nathan R. Miller chair

Adam Esbensen *

Blaise Déjardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

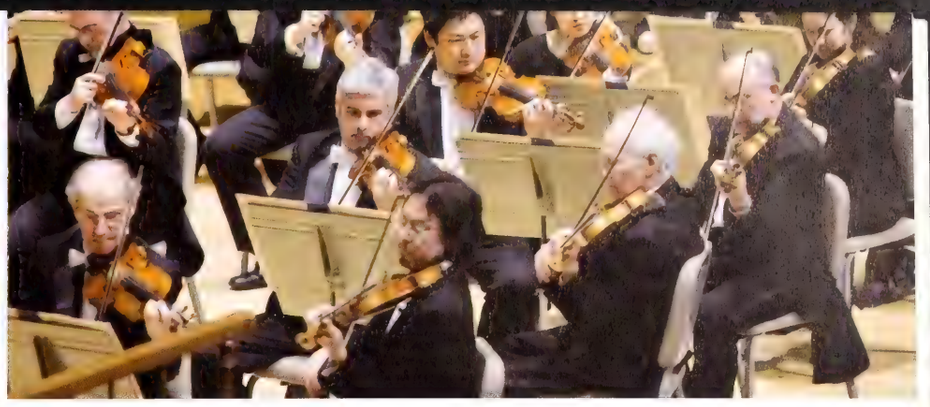
FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

(position vacant)
Ford H. Cooper chair, endowed in perpetuity in 1984

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

Benjamin Wright
Arthur and Linda Gelb chair

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

LIBRARIANS

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

ASSISTANT CONDUCTORS

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

Shi-Yeon Sung

PERSONNEL MANAGERS

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

STAGE MANAGER

John Demick

* *participating in a system of rotated seating*

§ *on sabbatical leave*

\# *on leave*

Stately Meets State-of-the-Art



The Woodlands at Belmont Hill.



Two- and three-bedroom luxury townhomes ~
Surrounded by nature, yet just nine miles from Boston.

Visit our designer model homes open daily
from 10 a.m. to 5 p.m. *(Thursdays by appointment only)*
or call **617-489-4898** for a private showing.

3 Stables Way, Belmont, MA 02478
www.TheWoodlandsAtBelmontHill.com

Homes presented by Northland Residential Corporation, New England's premier developer of exceptional properties. Prices subject to change without notice.



JAMES LEVINE, MUSIC DIRECTOR
BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

Thursday, February 4, 8pm | **IN MEMORY OF A LONGTIME BSO DONOR, RICHARD GILBERT**

Friday, February 5, 1:30pm

Tuesday, February 9, 8pm

JAMES LEVINE conducting

SCHUBERT — EXCERPTS FROM THE INCIDENTAL MUSIC TO "ROSAMUNDE," D.797

Overture ["Die Zauberharfe," D.644]
Entr'acte after Act III: Andantino
Ballet Music II: Andantino

CARTER — FLUTE CONCERTO (2008)

(AMERICAN PREMIERE; CO-COMMISSIONED BY THE BOSTON SYMPHONY ORCHESTRA, JAMES LEVINE, MUSIC DIRECTOR, THROUGH THE GENEROUS SUPPORT OF THE NEW WORKS FUND ESTABLISHED BY THE MASSACHUSETTS CULTURAL COUNCIL, A STATE AGENCY)

ELIZABETH ROWE

{ I N T E R M I S S I O N }

BRAHMS — SYMPHONY NO. 4 IN E MINOR, OPUS 98

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

UBS IS PROUD TO SPONSOR THE BSO'S 2009-2010 SEASON.

The evening concerts will end about 9:55 and the afternoon concert about 3:25.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, watch alarms, and other electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.



Michael J. Lutch

From the Music Director

Schubert wrote an astonishing abundance of symphonies, chamber music, songs, piano music, and sacred and secular choral pieces (some of the choral music shows up at least occasionally in the concert hall); and we never, ever tire of what we hear. But of music for the stage there's hardly any—notably a handful of operas, not all of which survive complete; sketches for several others, and, from 1823, five years before his death, his incidental music to the play *Rosamunde*. Even the *Rosamunde* Overture, which Schubert actually wrote several years earlier for his "*Zauberspiel mit Musik*"—his "Magic-play with music"—*Die Zauberharfe* ("The Magic Harp"), is programmed only rarely these days. But even that is heard more often than any of the other numbers from the complete *Rosamunde* music. Like the overture, the third of the score's three Entr'actes (which follow acts I, II, and III of the four-act play) and Ballet Music II (the brief ballet segment that is the score's last number) are engaging and appealing in ways any Schubertian will instantly recognize—whether in the overture's youthful vigor and rhythmic contours coupled with the capability for surprise and drama, and astonishing melodic invention, that characterized Schubert's music throughout his life; the Entr'acte's wistful main theme and the heartfelt woodwind colorings of its two contrasting episodes; or the genial, folk-like simplicity of the ballet music, so qualitatively different in mood and movement from the overture and Entr'acte, and which belies the incredible wealth of invention built into those five minutes of music.

Following last week's performances of Carter's *Dialogues* for piano and orchestra, we now have the American premiere of his Flute Concerto, a BSO co-commission, with our terrific principal flute, Elizabeth Rowe, making her first Symphony Hall appearances as concerto soloist with the BSO. As mentioned last week, I couldn't be more pleased that the orchestra has so attuned itself to Elliott and his musical style in recent years (starting with the world premiere of his concerto for orchestra, the *Boston Concerto*, at Symphony Hall in 2003). In contrast to *Dialogues*, which represented (to quote the composer) "a conversation between the soloist and the orchestra," the Flute Concerto—which, at thirteen

minutes, takes about a minute less to play—is more obviously concerto-like, with the soloist more consistently in the foreground. Here again, the solo instrument is shown off brilliantly, in a solo part that encompasses the full range of the flute's capabilities of musical expression and technical intricacies. I'm delighted to have the Flute Concerto take its place alongside such other BSO-commissioned (or co-commissioned) *concertante* works as the *Boston Concerto*; the Horn Concerto, written for BSO principal horn Jamie Sommerville; and *Interventions* for piano and orchestra, which we premiered with its co-commissioner Daniel Barenboim to mark Elliott's 100th birthday in December 2008. In his own brief comment about the piece (see page 45), Elliott writes that it took him a while to warm to the idea of a concerto for flute. I couldn't be more delighted that he finally did.

I love the Brahms symphonies so much that I try to program them as often as possible (a point I've also made previously in these pages). Last February we played the Second Symphony, on a program with two Mozart arias and the world premiere of Gunther Schuller's *Where the Word Ends*. The last time I did the Fourth here was in February 2007, with an early Haydn symphony and the world premiere of Charles Wuorinen's Eighth Symphony. In both those instances, Brahms's prodigious mix of contrapuntal ingenuity, melodic invention, and unflagging intensity (even in the most gorgeously melodic moments) provided something that was both familiar and musically complex—as it does again this week—in juxtaposition to the two very different pieces on the first half of the program. The overwhelming power of this symphony, from the opening measures of the first movement to the unrelieved tension of the work's minor-mode ending (not to mention Brahms's unexpected choice and placement of a variation movement, a passacaglia, for the finale—surely the most unprecedented aspect of the entire piece), continues to startle in a way that keeps us always hearing it as if it were new.



All the bigwigs.



99.5 All Classical
A service of WGBH
On the radio & online at **995allclassical.org**

Think you know these composers' faces?
E-mail us at **bigwigs@wgbh.org** for the answers!



Franz Schubert

Incidental Music to "Rosamunde"

FRANZ PETER SCHUBERT was born in Liechtenthal, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. He composed the incidental music to "Rosamunde, Fürstin von Zypern" ("Rosamunde, Princess of Cyprus"), an ill-fated drama by Wilhelmine von Chézy, at great speed during November and early December 1823. The music and play were first performed on December 20 that year; that first performance plus a single repetition constituted the entire theatrical history of the drama. The music by itself came to be rather well-known over a period of years in bits and snatches (though with some confusion regarding the identity of the overture, discussed in further detail below).

THE SCORE OF SCHUBERT'S "ROSAMUNDE" MUSIC calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Schubert's incidental music to *Rosamunde* is unique in having at once two overtures and none. This paradox can only be explained by pursuing the checkered history of the work's composition and its life in performance. Schubert was invited to write the incidental music to the play *Rosamunde, Princess of Cyprus* by the unfortunate Wilhelmine von Chézy, whose literary velleities had already produced the hodgepodge of a libretto that sank Weber's music for *Euryanthe* virtually forever. (Schubert might have known better; he had, in fact, told Weber quite frankly that he thought *Euryanthe* was a less satisfying work than *Der Freischütz*, which he admired enormously.) In any event, the music seems to have been written in great haste (in five days, according to one account, though it is unlikely that such a short time would suffice for so voluminous a score). Mme. Chézy had been asked to write a play for a young actress, Emilie Neumann, to offer for her benefit at the Theater-an-der-Wien. From the beginning Schubert was intended as the composer of the necessary incidental music, but we hear nothing whatever of the work until it was announced just one day before the first performance!

Schubert, in the process of composing ballet music, entr'actes, a few choruses, and a


JUNE 26 – SEPT 5
Tanglewood
JAMES LEVINE
MUSIC DIRECTOR
Tickets On Sale
February 14
Purchase Tanglewood tickets at the Symphony Hall Box Office, open from 10am until 6pm, Mon. – Fri., 12noon to 6pm on Saturdays, and through intermission on concert evenings.
Special Symphony Hall Box Office hours:
• Sunday, Feb. 7, 10am, Tickets on sale for the Carole King and James Taylor July 3 & 4 Troubadour Reunion concerts only. Lawn tickets only.
• Sunday, Feb. 14, 10am, Tickets on sale for all other Tanglewood dates.
• Also open Presidents' Day, Monday, Feb. 15, 10am – 6pm
888-266-1200
tanglewood.org
Bank of America
The Bank of America Charitable Foundation is proud to support Tanglewood and its education initiatives for Massachusetts students.

Romance for alto, did not have time to write an original overture for the performance. But he had a couple of overtures in hand, written for stage works that had not yet been performed (and never would be performed in the composer's brief lifetime).

Oddly enough, the overture performed at the premiere on December 20, 1823, was not the one now played almost universally as the *Rosamunde* overture. From descriptions of the music in press reviews of the premiere, it is clear that Schubert must have used the overture to his opera *Alfonso und Estrella*. It was well enough received to be encored the first night. The rest of the music, too, seems to have pleased the audience. The author of the play recognized at once the lyricism and beauty of the score, which she described as "a majestic stream, winding through the poem's complexities like a sweetly transfiguring mirror, grandiose, purely melodious, soulful, unspeakably touching and profound." But none of that praise could have been applied to the play itself, a strange ultra-Romantic hodgepodge of secret passages, poisoned letters, princesses raised by fishermen, shepherds who turn out to be princes, and so on. And, indeed, the absurdities of the play did in the music totally. After a second performance in the theater, *Rosamunde* never reappeared as a theatrical entity. Even the script of the play has been totally lost (we can only reconstruct the ludicrous plot from the extensive descriptions in the reviews).

But the music had already made its mark. Of the ten numbers Schubert composed for the play (not including the borrowed overture), four numbers—all vocal selections, including the alto Romance, a chorus of spirits for male voices, and two choruses (of shepherds and of hunters) for mixed voices—were published within three months as Opus 26, for which Schubert arranged the orchestral accompaniment for piano. About 1827 there appeared in print a four-hands piano arrangement identified as Schubert's "Overture to the drama *Rosamunde*." This, however, turned out to be not the overture played at the first performance, but rather that to Schubert's music for the "magic play" *Die Zauberharfe* ("The Magic Harp"), which had been performed at the Theater-an-der-Wien in 1820. There has been no explanation why the overture should have been published with this title—the error occurred during Schubert's lifetime, so it was not the



WOODSTOCK
Est. 1929

Creating and preserving wealth for more than seventy-five years

A wealth management firm providing highly personalized financial counseling and investment services to high net-worth individuals and their families, trustees, corporations and philanthropic institutions.

For more information, please contact Paul D. Simpson at 617.896.8531

27 School Street, Boston, MA 02108 | 617.227.0600 | www.woodstockcorp.com | psimpson@woodstockcorp.com

Boston University College of Fine Arts
School of Music and School of Theatre present the
BU Opera Institute and BU Chamber Orchestra in

Così fan tutte

February 18-21, 2010



William Cumpkin
conductor

Lawrence Edelson
guest stage director

Music by
Wolfgang Amadé Mozart

Libretto by
Lorenzo da Ponte

In Italian with supertitles by Allison Voth

BOSTON UNIVERSITY

Tickets
$20, $15

Box Office
www.BostonTheatreScene.com or 617.933.8600

Venue
Boston University Theatre
264 Huntington Avenue, Boston

SB
SUSAN BAILIS
ASSISTED LIVING
352 Massachusetts Ave.
617-247-1010
www.susanbailis.com

LISTEN TO THE MUSIC. Neighboring Symphony Hall, our seniors stay healthy, active and independent so they can enjoy life in perfect harmony.

Classically Elegant
...and proud to support the BSO.



W
WINDSOR PLACE
OF WILMINGTON
A New Assisted Living Residence
Call 978-988-2300
WindsorPlaceOfWilmington.com



Wilhelmine von Chézy, author of the ill-fated "Rosamunde"

mistake of some posthumous editor of his works. It is possible, perhaps, that Schubert decided, on reflection, that the *Zauberharfe* overture was better suited to *Rosamunde* than the *Alfonso und Estrella* overture; but since there never seems to have been any question of reviving so total a theatrical flop, it is hardly likely that Schubert would have burdened his mind with so unpractical a question. For whatever reason, the overture to *Die Zauberharfe* is now performed everywhere as the *Rosamunde* overture, though it had no connection with the production, while the work that was actually performed that December night has migrated back to its original, and proper, position as the overture to one of Schubert's major operatic ventures.

The original play was in four acts, so that the incidental music required, at a minimum, an overture and three entr'actes (to follow acts I, II, and III). In addition, the play called for an extended ballet in the second act; a Romance for solo alto with orchestra and a chorus of spirits in the third act; and four musical numbers—a "shepherd's melody," two choruses, and a ballet—in the final act. The present selection of three excerpts from Schubert's *Rosamunde* music includes the overture; the Entr'acte that follows Act III (the last of the score's three entr'actes), and Ballet Music II, composed for the play's final act.

The so-called *Rosamunde* overture (the overture actually written for *Die Zauberharfe*) begins with a powerful slow introduction in C minor, to the opening measures of which the trombones bring particular force. A gently lamenting melody in oboes and clarinets moves to the far reaches of the harmonic universe when the strings take it up in the key of G-flat. The increasing urgency of the return to the home dominant hints at a forthcoming dramatic confrontation—but Schubert undercuts all our expectations when the Allegro vivace takes off in C major with one of the jauntiest tunes ever composed, from which point the overture retains its more lighthearted, though energetic, mood.

The Entr'acte following Act III, in B-flat, alternates a sweetly gentle major-key section



Fairmont
HOTELS & RESORTS

Mahler's No. 4 or Mozart's No. 40? At The Fairmont Copley Plaza, we appreciate all our guests' preferences.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

For reservations or more information, call 1 800 441 1414 or visit www.fairmont.com

with two different minor-key sections to which triplets lend greater urgency. Schubert was clearly fond of the main theme: he reused it about two months later, in the slow movement of his A minor string quartet, D.804. The final section of the score, the ballet sequence in G major, is a perfectly delightful string of dance tunes reflecting Schubert's bottomless well of melodic invention.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE FIRST AMERICAN PERFORMANCE *of the so-called "overture to 'Rosamunde'" (D.644) was on January 22, 1853, with Carl Bergmann conducting the Germania Musical Society in Boston's Music Hall.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of any music from "Rosamunde" was on the BSO's very first program in October 1881, when Georg Henschel conducted the "Ballet Music" (the printed program does not specify beyond this title). The first BSO performance of the so-called "Rosamunde" overture was given three years later, by Wilhelm Gericke in December 1884. Other conductors to have led the BSO in selections from Schubert's "Rosamunde" music have included Arthur Nikisch, Emil Paur, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Ernest Ansermet, Charles Munch, Erich Leinsdorf, Daniel Barenboim, Joseph Silverstein, Sir Colin Davis (the overture, Ballet Music I, Ballet Music II, and the Entr'acte after Act III, which he and the orchestra also recorded, for Philips), Kurt Masur (the most recent Tanglewood performance of the overture, by itself, on August 18, 1985), Seiji Ozawa, and James Conlon (the most recent subscription performances of music from "Rosamunde," in November 2002: the overture, Ballet Music II, and the first BSO performances of choral selections from the score—the Hunters' Chorus and the Shepherds' Chorus, with the Tanglewood Festival Chorus, John Oliver, conductor).*



978.546.7391 WWW.ROCKPORTMUSIC.ORG

OPENING IN JUNE 2010
THE SHALIN LIU PERFORMANCE CENTER
An intimate, 330-seat concert hall with magnificent views of the ocean – located in downtown Rockport.

ROCKPORT CHAMBER MUSIC FESTIVAL
DAVID DEVEAU, ARTISTIC DIRECTOR
29TH SEASON
World-renowned soloists and ensembles
20 Concerts | June 10 – July 18, 2010

NEW! ROCKPORT MUSIC PRESENTS
Outstanding jazz, folk, and world music artists
4 Concerts | July 24 – August 8, 2010

P A S S I O N



It's at the heart of their performance. And ours.



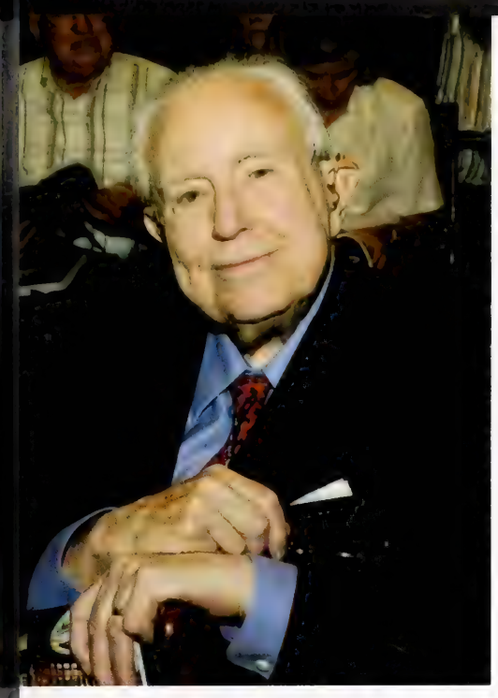
Each musician reads from the same score, but each brings his or her own artistry to the performance. It's their passion that creates much of what we love about music. And it's what inspires all we do at Bose. That's why we're proud to support the performers you're listening to today.

We invite you to experience what our passion brings to the performance of our products. Please call or visit our website to learn more – including how you can hear Bose® sound for yourself.

1-800-444-BOSE | www.Bose.com

BOSE®
Better sound through research®

©2009 Bose Corporation. C_005116



Miro Vintoniv

Elliott Carter

Flute Concerto (2008)

ELLIOTT COOK CARTER, JR., was born December 11, 1908, in New York City, and lives there in the Greenwich Village apartment he acquired in the early 1950s. He wrote the Flute Concerto in late 2007 and early 2008, completing it on February 25, 2008. It was requested by Elena Bashkirova, director of the Jerusalem International Chamber Music Festival, which commissioned the concerto along with the Berlin Philharmonic and the Boston Symphony Orchestra. Emmanuel Pahud, principal flute of the Berlin Philharmonic, was soloist in the first performance, which was given by the Jerusalem International Chamber Music Festival Ensemble under Daniel Barenboim's direction on September 9, 2008. Pahud gave the first European performances of the concerto with the Berlin Philharmonic and Barenboim in June 2008, attended by the composer. These are the first American performances. The score is dedicated to Elena Bashkirova.

IN ADDITION TO THE SOLO FLUTE, the score calls for an orchestra of flute (doubling piccolo), oboe (doubling English horn), two clarinets (second doubling bass clarinet), bassoon (doubling contrabassoon), two horns, trumpet, trombone, percussion (marimba, xylophone, vibraphone, log drum, five temple blocks, two woodblocks, snare drum, four bongos, four tom-toms, two cymbals, tam-tam, shaker, Almglocke, bass drum, and a length of pipe), harp, piano, and strings (minimum two on a part, expandable proportionately). Duration is about fourteen minutes.

> For many years flutists have been asking for a flute concerto, yet I kept putting it off because I felt that the flute could not produce the sharp attacks that I use so frequently. But the idea of the beautiful qualities of the different registers of the instrument and the extraordinary agility attracted me more and more, so when Elena Bashkirova asked me to write something for her and the Jerusalem International Chamber Music Festival, I decided it would be a flute concerto. From mid-September 2007 to March 2008 ideas and notes for it fascinated me without relief.
>
> Elliott Carter, May 2008

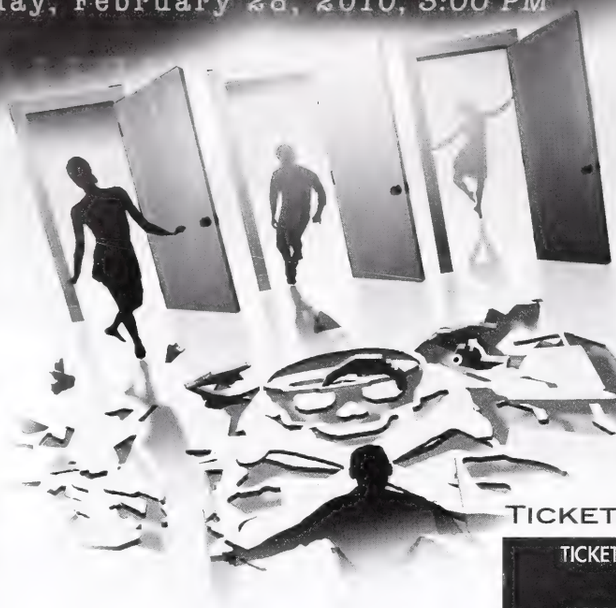
So Elliott Carter has written a Flute Concerto, to go along with the increasing bouquet of other concerto and concertante pieces that have become such a major part of his body

coro allegro
David Hodgkins, Artistic Director
[2009-2010 Season

HUGO DISTLER'S
TOTENTANTZ

Church of the Covenant
Newbury Street at Berkeley
in Boston's Back Bay

sunday, February 28, 2010, 3:00 PM



Plus Works By
Poulenc and Brahms
& Presentation
of the
Daniel Pinkham Award
to Renowned former
BSO Flutist
Fenwick Smith

TICKETS $20, $34, $48

TICKETS AND INFORMATION
617-236-4011
WWW.COROALLEGRO.ORG

At Brookhaven, lifecare living is as good as it looks.



Brookhaven at Lexington offers an abundance of opportunities for intellectual growth, artistic expression and personal wellness. Our residents share your commitment to live a vibrant lifestyle in a lovely community.

Call today for a tour!
781.863.9660 • 800.283.1114
www.brookhavenatlexington.org

BROOKHAVEN
AT LEXINGTON
A Full-Service Lifecare Retirement Community

carf
EQUAL HOUSING OPPORTUNITY

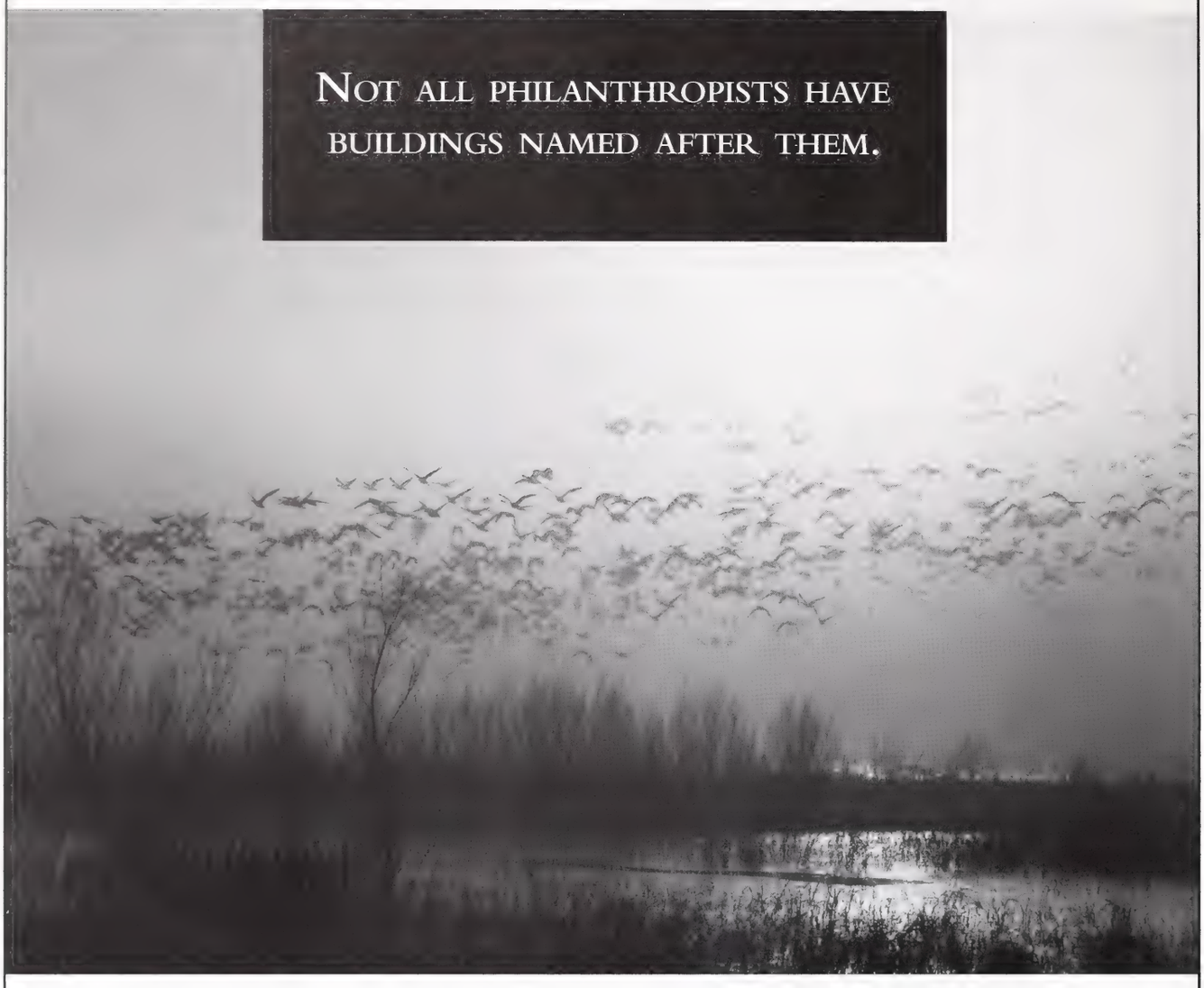
of work in the past quarter-century.

There have been particular triggers for all of Carter's concertos, as is the case with most composers; in the past twenty years, he has written a concerto for a different instrument on average about every two years, repeating an instrument only with piano (for *Dialogues*, 2003, and *Interventions*, 2008), and with a bit of a hiatus for the composition of his big orchestral triptych *Symphonia* in the early-to-mid 1990s. The first in the series was the Oboe Concerto, commissioned by the great new-music advocate and conductor Paul Sacher in 1988 for Heinz Holliger, to coincide with Carter's eightieth birthday. That and the Violin Concerto (1990) are both more than twenty-five minutes in length; the concertos have since tended smaller, with the Flute Concerto and the Horn Concerto clocking in at twelve to fourteen minutes. A brand-new piece in the genre, a Concertino for Bass Clarinet and Chamber Orchestra written for Carter's longtime friend and proponent Virgil Blackwell, is hot off the presses; the premiere hasn't yet been scheduled.

Although these pieces have all been the results of requests from specific musicians, it's in Carter's nature to approach any project as an opportunity to discover something new; and even with his eighty years of experience writing for all kinds of instruments, he typically delves even further into their potential when placing them in a solo role. Initially reticent about writing the Horn Concerto, for example, he eventually became fascinated with the idea and worked closely with BSO principal horn James Sommerville, for whom the piece was intended, to explore the horn's full range of techniques. Carter also recently



DEPOSIT & CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT & TRUST • COMMERCIAL BANKING



Philanthropic giving is always welcome, regardless of what form it takes. Boston Private Bank & Trust Company's **Donor Advised Fund** is a simple and flexible tool that makes charitable giving easier than ever. It enables you to set aside funds and recommend grants to qualified nonprofit organizations according to your interests and on your timetable, all while realizing a tax benefit. It is just one of the ways we make the connections that count—connections to the financial expertise you need, and a personal connection that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Richard MacKinnon, Senior Vice President, at (617) 912-4287
or rmackinnon@bostonprivatebank.com

Investments are not FDIC insured, have no Bank guarantee, are not a deposit, and may lose value.



Hilary Scott

Elliott Carter during his 100th-birthday celebrations at Tanglewood in 2008

wrote two pieces for ensemble types he'd never tackled before: string orchestra for *Sound Fields* (commissioned by the Tanglewood Music Center and premiered during the Carter Centenary Festival at Tanglewood in July 2008) and wind ensemble for *Wind Rose*. Both pieces are astonishing in their ephemeral, timbre-based, homogenous textures, completely different from the brilliant density we tend to associate with Carter's music. (Carter wrote *Wind Rose* at conductor Oliver Knussen's request as a complement to *Sound Fields*, completing it within three weeks of the premiere of the string orchestra piece.)

Carter's other freshly premiered and soon-to-be-premiered works include his setting for baritone and orchestra of the *Pisan Cantos* of Ezra Pound, titled *On Conversing with Paradise*, first performed at the Aldeburgh Festival in June 2009; *Poems of Louis Zukofsky* for mezzo-soprano and clarinet, premiered at Tanglewood last August; a wind quintet, *Nine by Five*, due for premiere on February 11 in New York; and a new work for soprano and orchestra on poems of Marianne Moore, *What Are Years*, which will first be heard at the Aldeburgh Festival this coming June. The Tanglewood Music Orchestra, led by James Levine, gives the American premiere this summer; the piece was jointly commissioned by the Tanglewood Music Center, the Aldeburgh Festival, and the Lucerne Festival.

All this can be summed up in something Carter said during a conversation about his *Boston Concerto* in 2003:

> In our situation, in our time, in this place, to write music as far as I'm concerned is to get in a situation of great adventure, an adventure that's going to make you think of something that you haven't done, that's something you haven't thought about, that makes you think in a new way. And I think every one of the pieces that I've written, except some of the little tiny pieces—and even some of them—represent this point of view.

It certainly doesn't appear that he has changed his approach at all since he turned 100 in December 2008.

OCEAN CROSSINGS

Friday, March 5 | 8 pm
Tsai Performance Center

BMV presents four works for chamber ensemble, including the world premiere of Rand Steiger's *Elliott's Instruments,* written in homage to centenarian composer Elliott Carter.




BOSTON MUSICA VIVA
Richard Pittman
Music Director

Chou Wen-chung
Twilight Colors

Nicholas Maw
Ghost Dances

Donald Crockett
The Cinnamon Peeler
Pamela Dellal, mezzo-soprano

Rand Steiger
Elliott's Instruments
world premiere

For tickets, visit www.bmv.org or call (617) 354-6910

what's new in music

THE **BSO** ONLINE

watch listen explore

BUY TICKETS • SUBSCRIBE • DONATE • PROGRAM LISTINGS
DOWNLOAD PODCASTS • HISTORICAL FACTS • BIOGRAPHIES

VISIT US AT **BSO.ORG**

Unique HOMES & Good Living.

Chobee Hoy associates

Brookline's leading real estate agency, known for exceptional service and commitment

18 Harvard Street
Brookline, MA 02445 -7905

617 . 739.0067
homeahoy@chobeehoy.com

we will find you a great place to live

The direct impetus for Carter's Flute Concerto was a request from Elena Bashkirova, a Russian-born pianist and administrator, founder of the Jerusalem International Chamber Music Festival, which co-commissioned the concerto together with the Berlin Philharmonic and the Boston Symphony Orchestra. It was Bashkirova's husband, Daniel Barenboim, who led the first performances of the piece: the world premiere in Jerusalem in September 2008 and the European premiere in Berlin in June 2009. The soloist in both cases was the Swiss-born Emmanuel Pahud, an acclaimed flutist with an international solo and recording career and also the Berlin Philharmonic's principal flute. The soloist in this week's BSO performances is our own principal flute, Elizabeth Rowe. (Next month, Heinz Holliger, for whom Carter wrote his Oboe Concerto, conducts the Hyogo Chamber Orchestra in the Japanese premiere of the Flute Concerto, with Swiss flutist Felix Renggli.)

The outward dimensions of the Flute Concerto are similar to those of other recent Carter concertos, for example *Dialogues* for piano and orchestra (heard here last week) and the Horn Concerto. Compared to those pieces, the Flute Concerto is perhaps less mosaic-like, its moods and episodes changing less rapidly, although high contrast and rapid shifts of character are still the norm. Great musical agility is required of the soloist: fast arpeggios like the one on which the soloist enters, tremolos (rapid alternation between two pitches), leaps of two or more octaves (including several instances of two octaves plus a minor second, and a couple of two octaves plus a tritone), and rapid and precise changes of articulation and dynamics. The athletic flute dominates the first and last parts of the concerto; the lyrical flute prevails throughout the central part.

The orchestra is used sparingly: a sharp wind chord at the start outlines the harmonic basis of the piece, seconded by the flute's quick arpeggio (rich with major thirds) and the sustained chord in the strings. A transparent, pointillist, and quite variegated orchestral foundation is laid for the flute's accompaniment, the orchestra rarely striking out on its own. Gradually, though, orchestral bursts become more insistent, becoming prominent for a brief Meno mosso section in which the soloist's role is all single notes separated by rests. An orchestral burst marks a clear beginning of the lyrical Andante, where the soloist's legato line is supported and filled in by the orchestral flute, a surprising interplay of nearly identical timbres. Tremolos by the soloist introduce a brief, primarily orchestral Presto, interrupted by short sustained passages for the soloist. These anticipate the long ensuing section (Mesto, "mournful"), with the soloist playing a far-ranging melody, very sparsely accompanied. A brief chordal flourish in the orchestra leads to an Allegro non troppo section, virtually static but for the flute's almost cadenza-like line. Finally the soloist embarks on a quick, mercurial, staccato episode, marked "Leggierissimo (presto possibile)" (essentially, "as nimbly and as quickly as possible") that propels the piece to its close.

Robert Kirzinger



A ROMANTIC GETAWAY

IN THE HEART OF BOSTON

A Venetian Valentine

ART AND ATMOSPHERE

LIVE MUSIC AND POETRY

SUMPTUOUS SMALL PLATES

COCKTAILS AND DESSERTS

SUNDAY, FEBRUARY 14, 2010

6:30–9:00PM

$195 PER COUPLE / $100 PER INDIVIDUAL
INCLUDES ONE FULL YEAR OF MEMBERSHIP
(DISCOUNTED PRICES AVAILABLE FOR MEMBERS)

RESERVATIONS: 617 391 3949 OR RSVP@ISGM.ORG
TICKETS WILL NOT BE SOLD AT THE DOOR

ISABELLA
STEWART GARDNER
MUSEUM

WWW.GARDNERMUSEUM.ORG



Johannes Brahms

Symphony No. 4 in E minor, Opus 98

JOHANNES BRAHMS was born in the free city of Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. The first mention of his Fourth Symphony is in a letter of August 19, 1884, to his publisher, Fritz Simrock. The work must have been completed about a year later, and in October 1885 he gave a two-piano reading of it with Ignaz Brüll in Vienna for a small group of friends including the critic Eduard Hanslick, the surgeon Theodor Billroth, the conductor Hans Richter, and the historian and Haydn biographer C.F. Pohl. Brahms conducted the first orchestral performance on October 25, 1885, at Meiningen.

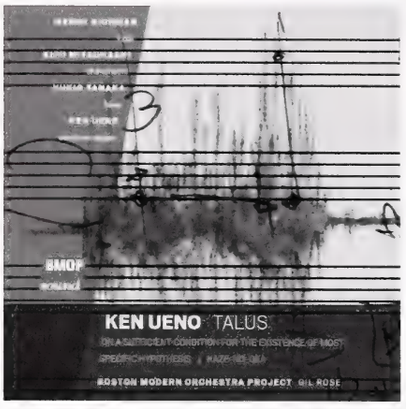
THE SCORE OF BRAHMS'S SYMPHONY NO. 4 calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings. Piccolo and triangle appear in the third movement only, contrabassoon in the third and fourth movements only, and the trombones in the fourth movement only.

When Brahms was finishing a big piece he would usually notify friends that something was forthcoming. In that process he was apt to be most flip and ironic concerning the works he most cared about, such as the Fourth Symphony. In August 1885, from mountainous Mürzzuschlag, Brahms sent his adviser Elizabeth von Herzogenberg the first movement of a symphony: "Would you... tell me what you think of it?... Cherries never get ripe for eating in these parts, so don't be afraid to say if you don't like the taste. I'm not at all eager to write a bad No. 4." Back in Vienna, when a friend asked if he'd done a string quartet or the like over the summer, Brahms replied, "Nothing so grand as that! Once again I've just thrown together a bunch of polkas and waltzes."

Like any composer, Brahms worried about the reception of a new work. He was more anxious than usual about the Fourth Symphony. His previous two symphonies had scored immediate successes, and that upped the ante for this one. Meanwhile, Brahms perhaps suspected he did not have a Fifth in him. And in its tone and

BMOP sound

UPCOMING RELEASES



[1014]

KEN UENO TALUS

ON A SUFFICIENT CONDITION FOR THE EXISTENCE OF MOST SPECIFIC HYPOTHESIS | KAZE-NO-OKA

Wendy Richman viola
Kifu Mitsuhashi shakuhachi
Yukio Tanaka biwa
Ken Ueno overtone singer

"[Talus] is a concerto that engrossingly reinvents the discourse." THE BOSTON GLOBE

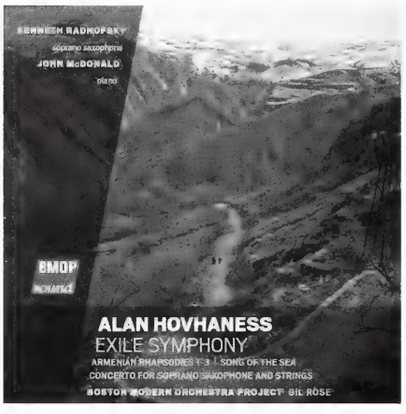


[1015]
SACD

DOMINICK ARGENTO JONAH AND THE WHALE

Thomas Oakes narrator
Daniel Norman tenor
Daniel Cole bass
Providence Singers
Boston Modern Orchestra Project
Andrew Clark conductor

"An engaging combination of 14th-century English poetry, sea chanteys, and work songs." PROVIDENCE MONTHLY



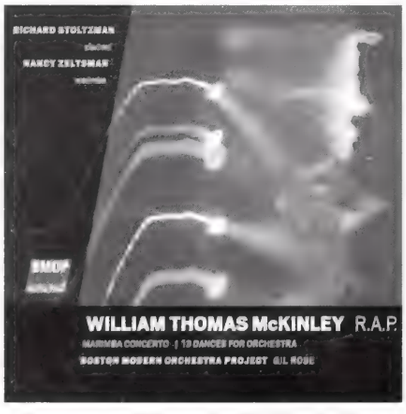
[1016]

ALAN HOVHANESS EXILE SYMPHONY

ARMENIAN RHAPSODIES 1-3 | SONG OF THE SEA | CONCERTO FOR SOPRANO SAXOPHONE AND STRINGS

Kenneth Radnofsky soprano saxophone
John McDonald piano

"Complex, deliberate, ultimately captivating grandeur." THE BOSTON GLOBE



[1017]

WILLIAM THOMAS McKINLEY R.A.P.

"CHILDHOOD MEMORIES" CONCERTO FOR MARIMBA AND ORCHESTRA | 13 DANCES FOR ORCHESTRA

Richard Stoltzman clarinet
Nancy Zeltsman marimba

"The gung-ho orchestra rapped a little too."

BMOP/sound, the label of the acclaimed Boston Modern Orchestra Project, explores the evolution of the music formerly known as classical. Its eclectic catalog offers both rediscovered classics of the 20th Century and the music of today's most influential and innovative composers. BMOP/sound gives adventurous listeners a singular opportunity to explore the music that is defining this generation and the next.

Gil Rose, Executive Producer | www.bmopsound.org | Distributed by Albany Music Distributors, Inc. | www.albanymusic.net

import, the Fourth was the darkest and most densely crafted symphonic work he had put before the public. His relief was manifest when its early performances, starting in Meiningen on October 25, 1885, found tremendous acclaim.

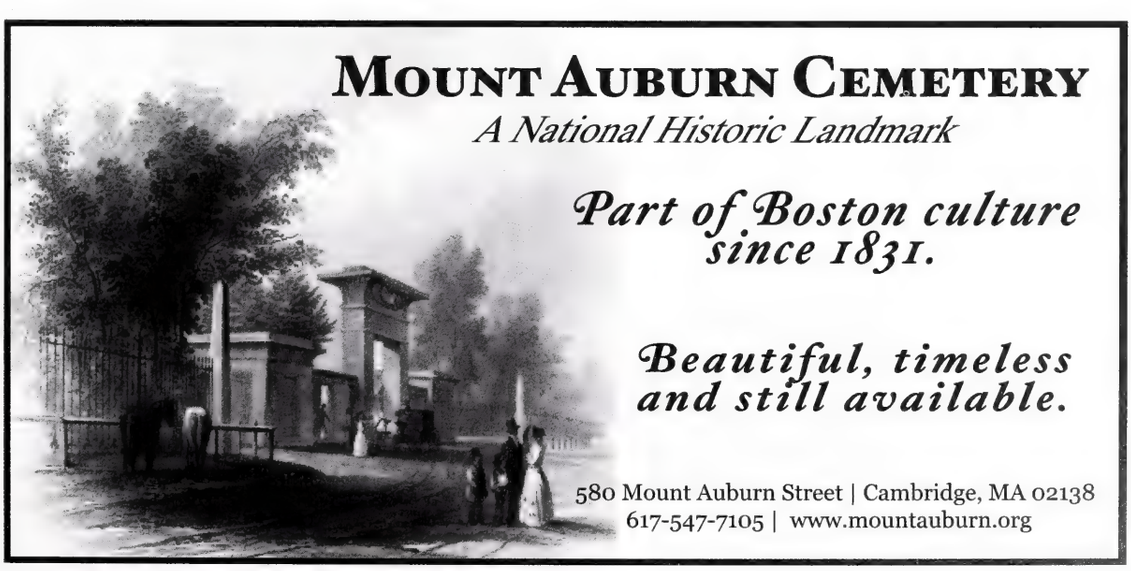
The symphony's inception went back several years. In 1880 Brahms played friends a bass line from a Bach cantata on which Bach had built a chaconne, a work consisting of variations over a repeated bass pattern. Brahms queried, "What would you think of a symphonic movement written on this theme someday?" Thus the finale of the Fourth. For that movement he was thinking of other models, including Bach's Chaconne in D minor for solo violin, of which Brahms once said: "If I had written this piece...the emotions excited would have driven me mad."

All of these are clues to how Brahms conceived the Fourth, a work of whose expressive import he never spoke directly. Instead, he said: the cherries never get ripe in these mountains; writing a piece like Bach's chaconne would drive me mad.

How do these hints play out in the Fourth Symphony? Three of its movements are in the minor mode, or a haunting, minor-tinted major. As he often did, Brahms concealed truth behind irony when he called the symphony "a bunch of polkas and waltzes." Most of the music reflects, however distantly, the rhythms and gestures of dance. These dances, however, are not blithe but grave.

The piece begins with a lilting E minor theme, its melodic profile a chain of thirds that will permeate the melodic material of the symphony. Soon the music verges into elaborate contrapuntal variations, which will also characterize the piece. The overall tone of the first movement might be called somber nobility, with subtle shades of emotion washing through the texture.

The second movement, with its incantatory leading melody, has a tone primeval and ceremonial, like a procession for a fallen hero. In their mournful beauty, the



INVESTING



It's about knowing how to navigate through rough times and maintain the right course.

DERBY AND COMPANY
INVESTMENT, TRUST & RETIREMENT SERVICES

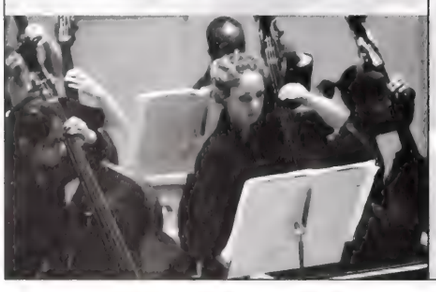
7 WELLS AVE • NEWTON, MA 02459
Tel: 617.527.8900 • derbyandcompany.com

Boston Youth Symphony

ORCHESTRAS
Federico Cortese, *Music Director*

Experience the future of classical music

"One of the leading youth orchestras in the country"
–The Boston Globe, May 2008



Sunday, March 14, 2010, at 3 pm
Symphony Hall

STRAVINSKY
Suite No. 1 for Small Orchestra

TCHAIKOVSKY
Symphony No. 5

Order your tickets today!
$25 and $30
617-266-1200
www.BYSOweb.org

In residence at Boston University

Photos by Michael J. Lutch



The famous picture of Brahms playing his G minor Rhapsody, painted from memory by his friend, the artist Willy von Beckerath

orchestral colors are unique in Brahms, revealing his long study of Wagner and looking forward to Mahler and even Ravel. Then comes an almost shocking contrast—a leaping, pounding, two-beat C major "Allegro giocoso" that has been called "bacchanalian," and "tiger-like."

All of that is to set up the last movement: mostly minor, at times hair-raisingly intense. It is the chaconne about which Brahms had once speculated for a finale: an introduction and thirty variations over the steadily repeating Bach theme (which Brahms adapted, adding a chromatic note). In its treatment of a ruthlessly disciplined form the finale is a triumphant tour de force, and many critics have taken it for little else. But Brahms used the idea of the chaconne to evoke—as in its model, the Bach D minor—a sense of relentless, mounting tragedy. The end, where tradition says the darkness of minor should be lightened by a final turn to major, is a searing minor chord, the timpani pounding out the Brahmsian fate-motif.

After Brahms died, conductor Felix Weingartner offered an interpretation: "I cannot get away from the impression of an inexorable fate implacably driving some great creation, whether of an individual or a whole race, toward its downfall.... [The finale is] a veritable orgy of destruction, a terrible counterpart to the paroxysm of joy at the end of Beethoven's last symphony."

Is that excessive—a race driving toward its downfall? In 1883, when the Fourth was taking shape, Brahms wrote his publisher: "In [Austria], where everything... tumbles downhill, you can't expect music to fare better. Really it's a pity and a crying shame, not only for music but for the whole beautiful land and the beautiful marvelous people. I still think catastrophe is coming."

What catastrophe was Brahms talking about for Vienna, for Austria, for music? We can trace that mounting concern (despair is not too strong a word) in pieces



NICE PEOPLE ~ FINE MERCHANDISE
~ OLD-FASHIONED SERVICE ~
AND THE 2 BEST-LOOKING
GOLDEN RETRIEVERS YOU'VE EVER SEEN

Zareh INC.

ONE LIBERTY SQUARE
BOSTON, MA 02109
617-350-6070

New England's Largest Oxxford Dealer
Serving the Financial District since 1933

from the late 1860s on. It is there in the sorrowful beginning of the Alto Rhapsody: "Who can heal the pains/Of one... who sucked hatred of mankind/From the abundance of love?" Two years later came the choral *Schicksalslied* (*Song of Fate*), with its shattering middle section: "Suffering mankind/ Wastes away, falls blindly... down into endless uncertainty." Those works end not exactly with hope, but with the possibility of it. By 1882 and the *Gesang der Parzen* (*Song of the Fates*), even a tenuous hope has vanished. It begins "Let the race of man/Fear the gods!" and ends in bleakness. In choosing those texts, was Brahms talking about himself, childless and lonely and aging? To a degree, certainly. But the real catastrophe he saw coming was not just his own.

In 1895 Vienna elected a new mayor, Karl Lueger, who made reactionary antisemitism the formula for political success. His election marked the end of power of the wealthy liberals who had largely built and run modern Vienna—and who were its most passionate music lovers. In Austria and in Germany, the most dynamic faction within that class were well-to-do, assimilated Jews. Those Jews above all were the targets of the ascendant Austro-German right wing. The night Lueger was elected, Brahms barked to friends: "Didn't I tell you years ago that it was going to happen? You laughed at me then.... Now it's here.... Antisemitism is madness!"

What had come was the beginning of the catastrophe Brahms had foretold. He did not just mean antisemitism. He meant the agenda that came with it: the exalting of the "world-transforming" antisemite Wagner, and his disciple Bruckner; the doctrine of racial purity and blood instinct; the suppression of the liberal, music-loving middle class, Jewish and otherwise. Brahms could not have known where the madness was heading, but we do: toward Hitler. In *Mein Kampf*, Hitler wrote about how Vienna had shaped his consciousness, especially concerning the Jews.

In his last years Brahms saw his class being destroyed, and he believed that music—

ASSISTED LIVING

WELCOME TO LIVING WELL



Welcome to the region's most rejuvenating and culturally enriching assisted living choice, where seniors can thrive in a community that promotes a healthy body, mind and spirit.

Scandinavian Living Center

Call 617-527-6566 today for more information.

A welcoming place for everyone

We are open to people of all nationalities.

206 Waltham Street, West Newton, MA 02465 www.slcenter.org

BRIGHAM UROGYNECOLOGY GROUP

proudly supports the

BOSTON SYMPHONY ORCHESTRA

The Division of Urogynecology at BWH offers advanced diagnosis and treatment for women with incontinence and other urogynecologic conditions.

Contact us at **www.brighamandwomens.org/urogynecology** or **(617) 732-4838**

BWH BRIGHAM AND WOMEN'S HOSPITAL

A FOUNDING MEMBER OF PARTNERS HEALTHCARE

Join me for a classical music season built on theatrical drama and pure entertainment.
-Harry Christophers



Don't miss the 2009-2010 Season with **WORLD-RENOWNED** conductor and new artistic director **HARRY CHRISTOPHERS.**

Handel AND Haydn SOCIETY

HARRY CHRISTOPHERS
Artistic Director

Call or click today to secure your seats!
www.handelandhaydn.org • 617 266 3605

his own music, and the great tradition he loved—would be consumed along with it. In 1896, in the *Vier ernste Gesänge* (*Four Serious Songs*) that were his last testament, Brahms took the first notes of the Fourth Symphony, the chain of thirds B-G-E-C, and set to them the words "O death! O death!"

None of this is to say that Brahms prophesied the Nazis, or that he was the only person in Vienna who saw something malevolent taking shape. No one could have foreseen the final, incredible shape of the catastrophe. Nor is this to say that the Fourth Symphony is a literal story or prophecy.

For good reason, in his last years Brahms feared for his music, for all music, for his class, for his civilization. So in his last symphony he sang of that despair, sang in music of the highest craft of a craft he saw dying, and composed his elegy in the forms of solemn and mournful dances.

Jan Swafford

JAN SWAFFORD *is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and "The Vintage Guide to Classical Music." An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at The Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin.*

THE FIRST AMERICAN PERFORMANCE *of Brahms's Symphony No. 4 would have been given by Wilhelm Gericke and the Boston Symphony Orchestra on November 27, 1886, but upon conducting the work at the public rehearsal on the 26th of that month, Gericke cancelled the scheduled performance after making highly critical remarks to the audience about the new score. He rescheduled the work for the following month, but in the meantime the first American performance was given by Walter Damrosch and the New York Symphony on December 11, 1886.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of Brahms's Symphony No. 4 were conducted by Wilhelm Gericke on December 22 and 23, 1886, subsequent BSO performances being given by Arthur Nikisch, Emil Paur, Carl Wendling, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Eugene Goossens, Stanley Chapple, George Szell, Charles Munch, Leonard Bernstein, Richard Burgin, Vladimir Golschmann, Erich Leinsdorf, Rafael Kubelik, Carlo Maria Giulini, William Steinberg, Michael Tilson Thomas, Joseph Silverstein, Edo de Waart, Klaus Tennstedt, Colin Davis, Andrew Davis, Václav Neumann, Seiji Ozawa, Giuseppe Sinopoli, Bernard Haitink, Marek Janowski, Zdenek Macal, Itzhak Perlman, Daniele Gatti, Christoph von Dohnányi, James Levine, Emmanuel Krivine, and Herbert Blomstedt (the most recent subscription performances, in March 2009, and the most recent Tanglewood performance, on July 10, 2009).*



BY ITSELF, IT'S NOT MUCH.

But put it together with 87 others and you get an unforgettable sound.
And no other piano offers the performance and lasting value of a Steinway.

Visit an M. Steinert & Sons showroom near you to explore the world's finest pianos, including Steinway, Boston, Essex and Roland.



M. Steinert & Sons

Steinway & other pianos of distinction

800-944-2498
www.msteinert.com
Boston • Natick

To Read and Hear More...



Although now more than ten years old, the second edition of David Schiff's *The Music of Elliott Carter* (1998) is the first place to start for a study of Carter's music (Cornell University Press). Published last year is *Elliott Carter: A Centennial Portrait in Letters and Documents*, edited by Anne Schreffler of Harvard University and Felix Meyer of the Paul Sacher Foundation (Boydell Press). The small volume *Elliott Carter: A Centennial Celebration*, edited by Marc Ponthus and Susan Tang, includes a conversation about Carter's music between Ponthus and Pierre Boulez as well as articles and tributes by Fred Lehrdahl, Charles Rosen, John Ashbery, Alvin Curran, and others (Pendragon Press "Festschrift Series" paperback). Collections of the composer's writings and lectures include *Elliott Carter, Collected Essays and Lectures, 1937-1995*, edited by Jonathan Barnard (University of Rochester paperback), and the now out-of-print *The Writings of Elliott Carter* edited by Kurt and Else Stone (Indiana University Press). David Schiff wrote the Carter essay in The New Grove II (2001). The most recent full biography of Carter is in French—Max Noubel's *Elliott Carter ou le temps fertile* (Contrechamps). Articles on Carter and his music can also be found in such specialist publications as *Tempo* and *Perspectives of New Music*. John Link's *Elliott Carter: A Guide to Research* (Routledge) and *Elliott Carter Harmony Book* are helpful for scholars; Link is at work on a book about Carter's late music. Useful information can be found on the websites of Carter's publishers, Boosey & Hawkes (www.boosey.com) and, for works prior to about 1980, G. Schirmer (www.schirmer.com). Also on the internet is Frank Oteri's interesting and unstuffy interview with the composer on the website of the American Music Center, www.newmusicbox.org, although it's from spring 2000 (search for "Elliott Carter"). Frank Scheffer's touching 2004 documentary on Carter, *A Labyrinth of Time*, is available on DVD (Juxtapositions).

The Flute Concerto has not yet been recorded commercially, but it's only a matter of time; virtually all of Carter's work has been, and continues to be, recorded pretty quickly after the pieces are written and premiered. Of particular interest is an ongoing Bridge series featuring excellent performances by the likes of longtime Carter devotees Fred Sherry, Nicolas Hodges, Charles Rosen, and Oliver Knussen. The eighth volume of the series, which includes such recent works as the Horn Concerto, *Sound Fields*, and *Wind Rose* led by Oliver Knussen, and the percussion ensemble piece *Tintinnabulation* with the New England Conservatory Percussion Ensemble conducted by BSO percussionist Frank Epstein, has just been released. Both Naxos and Nonesuch recently repackaged their Carter releases in box sets. James Levine recorded Carter's Variations for Orchestra in

CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

CELEBRATING OUR 100th ANNIVERSARY



Music center

Community Music Center of Boston offers music instruction for all ages, and abilities. From classical and jazz to pop and world music, we transform the lives of 5,500 students each week.

We are the longest-running provider of arts education in the Boston Public Schools.

Community Music Center of Boston
34 Warren Avenue, Boston, MA 02116
tel: 617-482-7494
web: **www.cmcb.org**

1990 with the Chicago Symphony Orchestra (Deutsche Grammophon), and more recently with the Munich Philharmonic (Oehms Classics).

Robert Kirzinger



Important modern books about Schubert include a major biography, *Schubert: The Music and the Man*, by Schubert authority Brian Newbould (University of California); *The Cambridge Companion to Schubert* edited by Christopher H. Gibbs, including sixteen essays on the composer's career, music, and reception (Cambridge University paperback), and Peter Clive's *Schubert and his World: A Biographical Dictionary*, which includes more than 300 entries on personal and professional acquaintances and colleagues of the composer as well as on some important later Schubertians (Oxford University Press). *The life of Schubert* by Christopher Howard Gibbs is in the useful series "Musical lives" (Cambridge paperback). Important older biographies include Maurice J.E. Brown's *Schubert: A Critical Biography* (Da Capo) and John Reed's *Schubert: The Final Years* (Faber and Faber). Brown also contributed the brief volume *Schubert Symphonies* to the series of BBC Music Guides (University of Washington paperback). Reed is also the author of *Schubert* in the Master Musicians series (Schirmer), which replaced the older volume by Arthur Hutchings in that series (Littlefield paperback). The Schubert article by Brown and Eric Sams from The New Grove Dictionary of Music and Musicians (1980) was reprinted as *The New Grove Schubert* (Norton paperback). The Schubert article in the revised Grove (2001) is by Robert Winter (the work-list by Brown and Sams



Loving Life!

Alexander and Elinor Courtney, Fox Hill Village residents



Alexander and Elinor Courtney found an array of distinguished floor plans, friendly neighbors, onsite activities (movies, college courses, lectures, concerts) and each other at Fox Hill Village! Married nine years with twenty-one grandchildren between them, the Courtneys take advantage of the sprawling lawns and family friendly weekly barbeques Fox Hill hosts in the summer. An active schedule, convenient fitness center, Massachusetts General Hospital associated Wellness Clinic and superb dining exceed their highest expectations while impeccable security makes their travels to Alaska, Hawaii, and Vienna carefree.

Like Al and Elinor, come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premier retirement community. See why accommodation enhanced by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

To learn more, call us at 781-329-4433 or visit us on the web at:
www.foxhillvillage.com

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)

remains). Otto Erich Deutsch's *Schubert: A Documentary Biography* (Dent) and his *Schubert: Memoirs by his Friends* (reprinted by Oxford University Press) remain useful, but one must be careful sorting out fact from fiction in the latter. (It was Deutsch who compiled the chronological catalogue of Schubert's works that gives us their identifying "D." numbers.)

James Levine recorded the three *Rosamunde* excerpts on this week's program—the overture, Entr'acte after Act III, and Ballet Music II—with the Chicago Symphony Orchestra in 1984 (Deutsche Grammophon, issued with Levine's Chicago recording of Mendelssohn's *Midsummer Night's Dream* music). Colin Davis recorded these same three excerpts and Ballet Music I with the Boston Symphony Orchestra in 1982 (Philips). Recordings of the complete *Rosamunde* music include Claudio Abbado's with the Chamber Orchestra of Europe, Ernst Senff Chorus, and soloist Anne Sofie von Otter (Deutsche Grammophon), Kurt Masur's with the Gewandhaus Orchestra of Leipzig, Leipzig Radio Chorus, and Elly Ameling (Philips), and Willi Boskovsky's with the Dresden State Opera Orchestra, Leipzig Radio Chorus, and Ileana Cotrubas (Berlin Classics).



Important, relatively recent additions to the Brahms bibliography have included Jan Swafford's *Johannes Brahms: A Biography* (Vintage paperback); *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford); *The Compleat Brahms*, edited by conductor/scholar Leon Botstein, a compendium of essays on Brahms's music by a wide variety of scholars, composers, and performers, including Botstein himself (Norton), and Walter Frisch's *Brahms: The Four Symphonies* (Yale paperback). Also relatively recent is Peter Clive's *Brahms and his World: A Biographical Dictionary*, which includes a chronology of the composer's life and works followed by alphabetical entries on just about anyone you might think of who figured in Brahms's life (Scarecrow Press); this follows Clive's earlier, similar books, *Mozart and his Circle* (Yale University Press) and *Beethoven and his World* (Oxford University Press). The Brahms entry in the 2001 New Grove Dictionary of Music and Musicians is by George S. Bozarth and Walter Frisch; the entry in the 1980 Grove was by Heinz Becker. Important older biographies include Karl Geiringer's *Brahms* (Oxford paperback; Geiringer also wrote biographies of Haydn and Bach) and *The Life of Johannes Brahms* by Florence May, who knew Brahms personally (originally published in 1905, this shows up periodically in reprint editions). Malcolm MacDonald's *Brahms* is a very good life-and-works volume in the "Master Musicians" series (Schirmer). John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides includes discussion of his symphonies, concertos, serenades, *Haydn* Variations, and overtures (University of Washington paperback). For more detailed analysis, go to Michael Musgrave's *The Music of Brahms* or Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Michael Steinberg's notes on the four Brahms symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on the symphonies are among his *Essays in Musical Analysis* (Oxford paperback).

James Levine recorded the complete Brahms symphony cycle in 1975-76 with the Chicago Symphony Orchestra (RCA) and live with the Vienna Philharmonic between 1992 and 1995 (Deutsche Grammophon). The Boston Symphony Orchestra recorded the four

How Tuesday evenings can change your whole week.

Or Saturday afternoons. Or Thursdays.

There are dozens of classes to choose from at New England Conservatory's School of Continuing Ed, from *Piano Class for the Beginning Pianist* to *African Drumming* to *Jazz Ear Training* to *A Viewer's Guide to Music in Film* to *Gospel Choir* to *An Insider's View to Opera* and much, much more.

Why come to the Conservatory? Because great teachers transform what they teach. You'll come out of class buzzing with new understanding and possibilities.

And wouldn't that be a nice way to change your week?

NEC NEW ENGLAND CONSERVATORY
CONTINUING EDUCATION

Enrollment for spring classes is now open!
For more information on classes, registration, certificates and professional development programs, go to **necmusic.edu/ce**

Brahms symphonies between 1990 and 1994 with Bernard Haitink conducting (Philips). Earlier Boston Symphony accounts of the Brahms Fourth were recorded by Serge Koussevitzky in 1938/39 for RCA (reissued on a Pearl compact disc with Koussevitzky's 1945 BSO Brahms Third), by Charles Munch first in 1950 and then in stereo in 1958 (both for RCA), and by Erich Leinsdorf in 1966 (RCA). Among single-disc issues of the Fourth Symphony, Carlos Kleiber's with the Vienna Philharmonic (Deutsche Grammophon "Originals"), Carlo Maria Giulini's with the Chicago Symphony Orchestra (EMI "Great Recordings of the Century"), and Daniel Harding's with the Deutscher Kammerphilharmonie Bremen (Virgin Classics) are well worth knowing. Other noteworthy cycles of the four symphonies include Simon Rattle's recent release with the Berlin Philharmonic (EMI); Nikolaus Harnoncourt's with the Berlin Philharmonic (Teldec); Charles Mackerras's with the Scottish Chamber Orchestra, in "period style" with interpretive choices suggested by documentation from Meiningen, Germany, where Brahms himself frequently conducted the orchestra (Telarc); Daniel Barenboim's with the Chicago Symphony Orchestra (Erato), and Herbert von Karajan's early-1960s cycle with the Berlin Philharmonic (Deutsche Grammophon).

For those interested enough in historic recordings to listen through dated sound, the preferred Wilhelm Furtwängler renditions of the Brahms Fourth are from a December 1943 concert with the Berlin Philharmonic (on Music & Arts or Tahra) and from an August 1950 Salzburg Festival concert with the Vienna Philharmonic (Orfeo). The preferred Toscanini account of the Brahms Fourth is the NBC Symphony broadcast of November 27, 1948, to be found in the excellent, budget-priced "Great Conductors of the 20th Century" volume devoted to that conductor (EMI/IMG Artists). Toscanini's 1951 NBC Symphony commercial recording (RCA) and his 1952 broadcast with the Philharmonia Orchestra (Testament) likewise remain of interest. The Brahms recordings of Willem Mengelberg with the Concertgebouw Orchestra (Naxos, Tahra, or Biddulph) and of Felix Weingartner with the London Philharmonic and London Symphony Orchestra (EMI or Centaur) will be important to anyone interested in the recorded history and performance practice of these works. Mengelberg's recording of the Brahms Fourth dates from 1938, as does Weingartner's, which is with the London Symphony Orchestra. Also of historic significance are the recordings of the Brahms's Second and Fourth symphonies (from 1931 and 1929, respectively) with Max Fiedler—who was conductor of the BSO from 1908 to 1912—leading the Berlin Philharmonic (available for a while on the British CD label Beulah, in a two-disc set also including Fiedler's 1931 Berlin Philharmonic recording of the *Academic Festival* Overture).

Marc Mandel



NOT EVERYONE INHERITS THE NOSE TO THE GRINDSTONE GENE

Which is why so many people trust their family fortunes with us.

When it comes to your long-term security, market volatility may be far less worrisome than family volatility. Fortunately, Fiduciary Trust has proven strategies to help you deal with both. From sophisticated investment advice to estate planning, to the creative use of trusts, our advisors will help protect what matters most—your legacy.

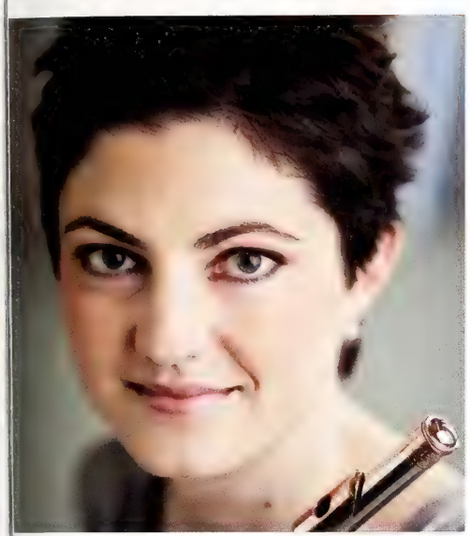
For advice you can trust, visit us at fiduciary-trust.com or call Randy Kinard at 617-574-3432.

FIDUCIARY TRUST

REAP THE DIVIDENDS℠

Investment Management • Estate and Financial Planning
Corporate Trustee • Estate Settlement • Family Office Services
fiduciary-trust.com

Solo Artist



Elizabeth Rowe

Flutist Elizabeth Rowe joined the Boston Symphony Orchestra at the start of the 2004-05 season, occupying the Walter Piston Principal Flute Chair. An accomplished orchestral musician, she held titled positions with the orchestras of Fort Wayne, Baltimore, and Washington, D.C., before joining the BSO at age twenty-nine. Equally at home as soloist with orchestra, Ms. Rowe made her BSO solo debut at Tanglewood in 2008, in Mozart's G major flute concerto, K.313, with André Previn conducting. She makes her subscription series debut as concerto soloist this week, joining Music Director James Levine and the BSO for the American premiere of Elliott Carter's Flute Concerto. In August 2010 she will be featured in Gabriela Lena Frank's *Illapa: Tone Poem for Flute and Orchestra*, also with the BSO. Noted for her insightful teaching, Ms. Rowe attracts flute students from around the country to her lessons and master classes. She currently serves on the faculties of the New England Conservatory and the Tanglewood Music Center and is a regular guest artist at the National Orchestral Institute of Music and the New World Symphony. She has previously taught at both the Peabody Conservatory of Music and the University of Maryland. As a member of the Boston Symphony Chamber Players, Ms. Rowe can be heard in a wide variety of chamber works throughout the season at NEC's Jordan Hall; she has made a critically acclaimed recording with the Chamber Players of Mozart's A major quartet for flute and strings, K.298. Elizabeth Rowe grew up in Eugene, Oregon. She received her bachelor of music degree from the University of Southern California, where she was a Trustee Scholar and a student of Jim Walker, former principal flute of the Los Angeles Philharmonic. She recently returned to Los Angeles to join Mr. Walker as a guest teacher in his weeklong intensive course, "Beyond the Masterclass." Ms. Rowe's connection to the Boston Symphony Orchestra dates back to the summer of 1996, when she was a Fellow at the Tanglewood Music Center and played principal flute in Benjamin Britten's opera *Peter Grimes* with Seiji Ozawa conducting.

Next Program...

Thursday, February 11, 10:30am (Open Rehearsal)
Thursday, February 11, 8pm
Friday, February 12, 8pm
Saturday, February 13, 8pm

JAMES LEVINE conducting

BERG

THREE PIECES FOR ORCHESTRA, OPUS 6
Präludium [Prelude]
Reigen [Round Dance]
Marsch [March]

STRAUSS

FOUR LAST SONGS
Frühling [Spring]
September
Beim Schlafengehen [Upon Going to Sleep]
Im Abendrot [At Sunset]

RENÉE FLEMING, SOPRANO

{ I N T E R M I S S I O N }

MAHLER

SYMPHONY NO. 4 IN G
Recht gemächlich [Pretty easygoing]
In gemächlicher Bewegung. Ohne Hast.
[At an easygoing pace. Without haste.]
Ruhevoll (Poco adagio)
[Serene (Somewhat slow)]
Sehr behaglich [Very cozy]

RENÉE FLEMING

PRE-CONCERT TALKS BY JOSEPH AUNER, TUFTS UNIVERSITY

American soprano Renée Fleming, who has collaborated with James Levine frequently at the Metropolitan Opera, joins Levine and the BSO in Richard Strauss's beautiful Four Last Songs, written in 1943 as a kind of late-life love letter to the composer's wife Pauline, herself a singer. Fleming is also soloist in the final movement of Mahler's Symphony No. 4, a setting of "Das himmlische Leben" ("Life in Heaven") from the folk-poetry collection *Des Knaben Wunderhorn*. Mahler and Strauss were congenial colleagues at the center of Austro-German musical life; Alban Berg, from the younger generation, traveled in the same orbit and learned much about orchestration from both. His fantastical, magnificently orchestrated Three Pieces for Orchestra were heavily influenced by Mahler as well as by Berg's teacher Schoenberg.

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Thursday, February 11, 10:30am (Open Rehearsal)
Thursday 'A' February 11, 8-10:15
Friday Evening February 12, 8-10:15
Saturday 'B' February 13, 8-10:15

JAMES LEVINE, conductor
RENÉE FLEMING, soprano

BERG	Three Pieces for Orchestra
STRAUSS	Four Last Songs
MAHLER	Symphony No. 4

Thursday 'C' February 18, 8-9:55

JAMES LEVINE, conductor

ALL-BEETHOVEN PROGRAM	Symphony No. 6, *Pastoral* Symphony No. 7

Friday Evening February 19, 8-10
Saturday 'A' February 20, 8-10

JAMES LEVINE, conductor

ALL-BEETHOVEN PROGRAM	Symphony No. 4 Symphony No. 3, *Eroica*

Friday 'B' Sunday, February 21, 3-4:55 (Pension Fund Concert)

JAMES LEVINE, conductor
LYNN HARRELL, cello
STEVEN ANSELL, viola

R. STRAUSS	*Don Quixote*
JOH. STRAUSS II	Overture to *Die Fledermaus*
JOH. STRAUSS II	*Amid Thunder and Lightning*, Polka
JOH. STRAUSS II	*Roses from the South*, Waltz
JOH. STRAUSS II	*Free-shooter*, Polka
JOS. STRAUSS	*Free from Cares!*
JOS. STRAUSS	*Delirium*, Waltz
JOH. STRAUSS I	*Radetzky* March

Wednesday, March 10, 7:30pm (Open Rehearsal)
Thursday 'A' March 11, 8-10:05
Friday 'A' March 12, 1:30-3:35
Saturday 'A' March 13, 8-10:05
Tuesday 'C' March 16, 8-10:05

RAFAEL FRÜHBECK DE BURGOS, conductor
HILARY HAHN, violin

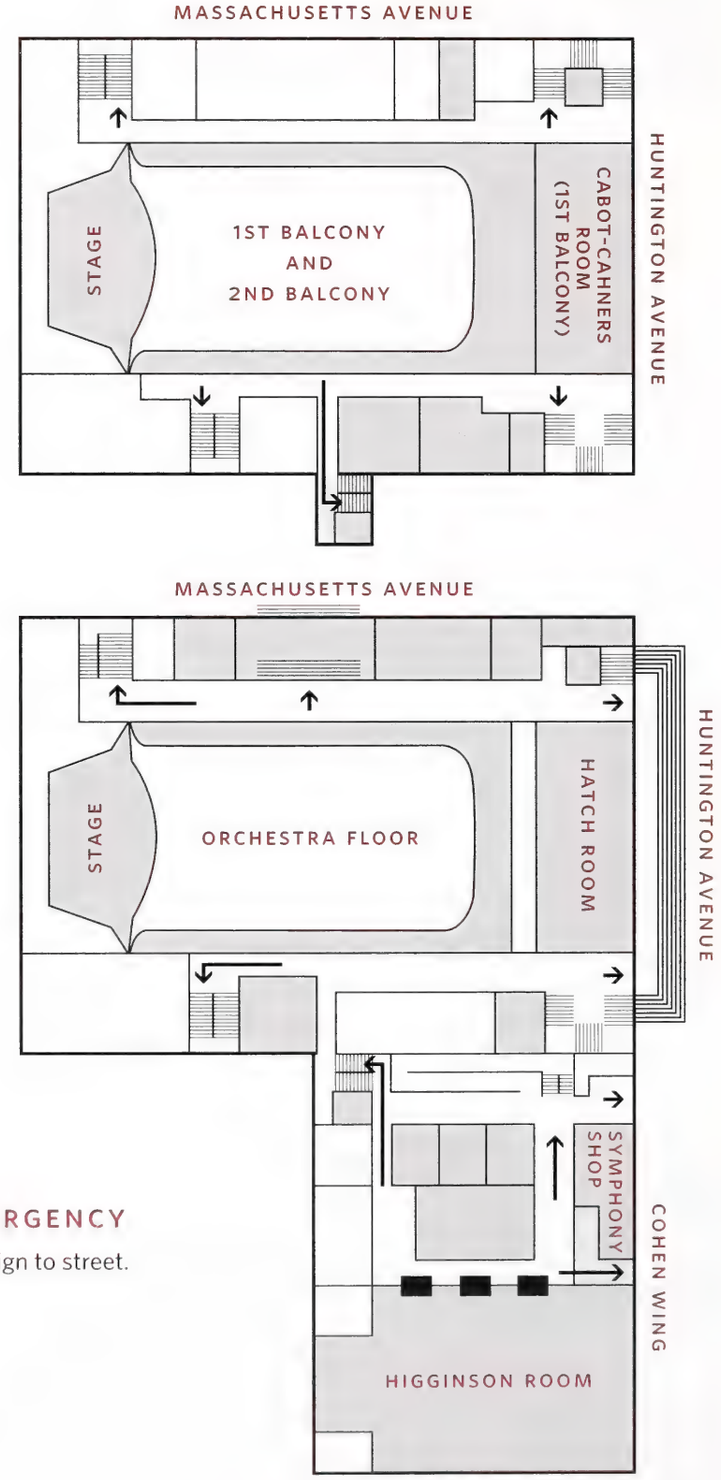
ALBÉNIZ	Excerpts from *Iberia*
PROKOFIEV	Violin Concerto No. 1
RIMSKY-KORSAKOV	*Scheherazade*

Programs and artists subject to change.

MCC
massculturalcouncil.org

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

Symphony Hall Exit Plan



IN CASE OF EMERGENCY

Follow any lighted exit sign to street.
Do not use elevators.
Walk, do not run.

Symphony Hall Information

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

The Boston Symphony performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 11 a.m. until 6 p.m. Monday through Saturday. On concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WCRB All-Classical 99.5 FM.

BSO Friends: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9277 or e-mail bsobusinesspartners@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Cruise through the Winter in Style at North Hill

Imagine yourself with all the comforts and grandeur of an all-inclusive cruise vacation – in your own neighborhood!

Escape the New England winter doldrums...and enjoy the comfort of a fully furnished apartment home for a 90 day stay.



This offer includes:

- A luxury furnished apartment
- Daily gourmet dining and convenient take-out services
- Weekly housekeeping and linen service
- Concierge service
- Friendly and welcoming staff
- Covered underground parking
- Transportation to Needham, Wellesley and appointments
- An excellent library
- Common areas to sit and socialize
- Social events
- No snow shoveling
- New friends

Also enjoy the many dimensions of our innovative wellness program

- Heated pool, Jacuzzi and a host of aquatic classes
- Lifelong learning classes and lectures
- Cultural and arts opportunities
- Cardio, balance and strength exercise classes
- Yoga, Tai Chi, Feldenkrais
- Personal training and massage services
- Brain health programming and Posit Science "neurobics"
- Creative arts experiences
- Did we mention - no snow shoveling?!
- Really nice people!

Join more than 300 North Hill Residents as they sail smoothly through winter...

For further information on the cruise package, call Heather Parker at 781-433-6524 to learn more about reservations.



North Hill

Greater Boston's Premier Retirement Community

865 Central Avenue • Needham, MA 02492 • 781-433-6524 • www.northhill.org



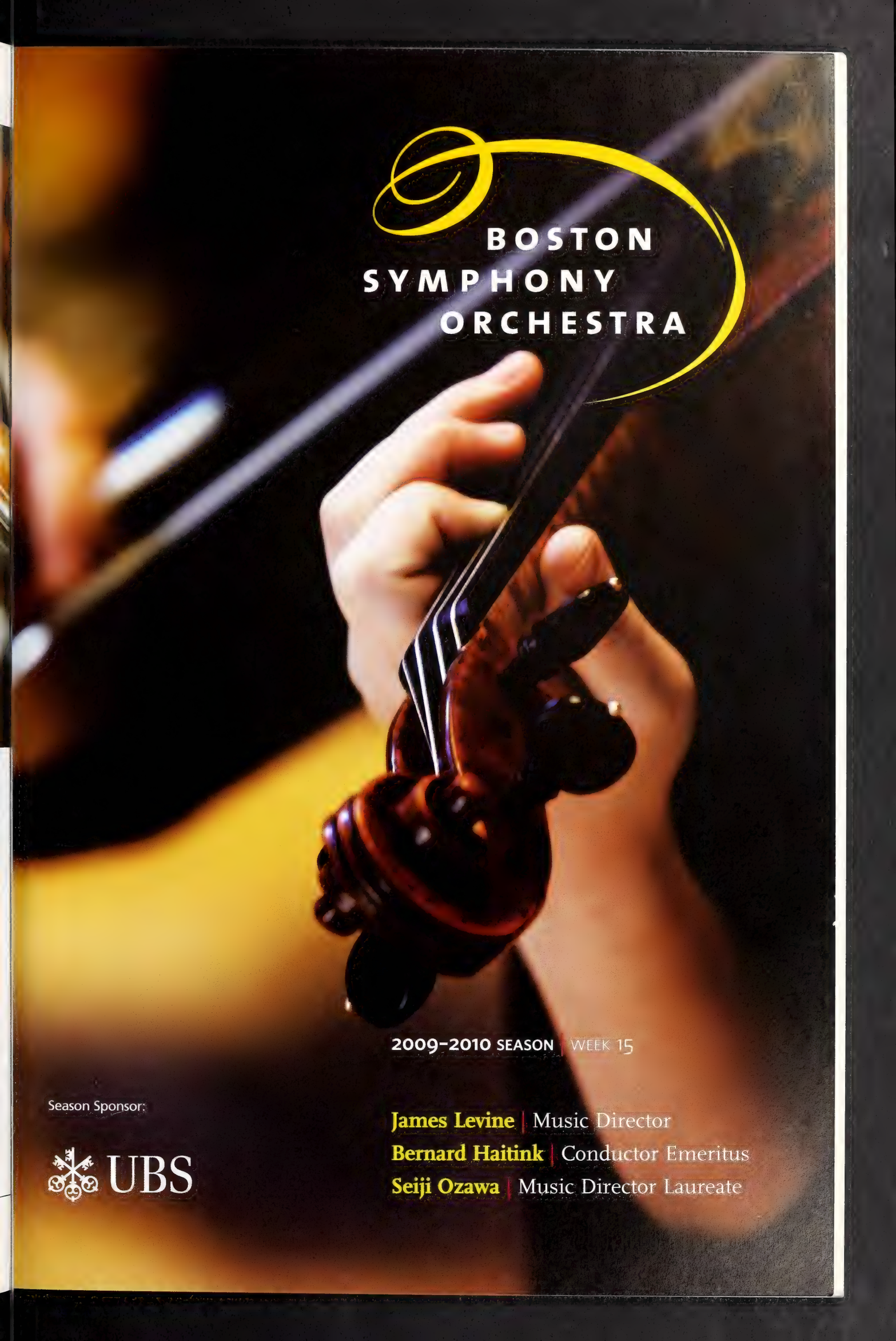
The Boston Symphony Orchestra brings together many talents to create an extraordinary musical experience. At UBS, we understand that success relies on collaboration. It's why, as one of the world's leading financial firms, we work closely with our clients to deliver the customized solutions that help them pursue their goals. And it's why we celebrate the achievement of this outstanding orchestra along with you.

UBS is the season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

© UBS 2009. All rights reserved.



2009–2010 SEASON | WEEK 15

Season Sponsor:

UBS

James Levine | Music Director
Bernard Haitink | Conductor Emeritus
Seiji Ozawa | Music Director Laureate

Silk twill scarves.

Boston

320 Boylston Street
(617) 482-8707

Hermes.com

HERMÈS
PARIS

HERMÈS, LIFE AS A TALE



Table of Contents | Week 15

15 BSO NEWS

23 ON DISPLAY IN SYMPHONY HALL

25 BSO MUSIC DIRECTOR JAMES LEVINE

28 THE BOSTON SYMPHONY ORCHESTRA

30 IN MEMORIAM: EDWARD H. LINDE

32 THIS WEEK'S PROGRAM

35 FROM THE MUSIC DIRECTOR

Notes on the Program

39 Alban Berg

51 Richard Strauss

63 Gustav Mahler

75 To Read and Hear More...

Guest Artist

82 Renée Fleming

84 SPONSORS AND DONORS

86 FUTURE PROGRAMS

90 SYMPHONY HALL EXIT PLAN

91 SYMPHONY HALL INFORMATION

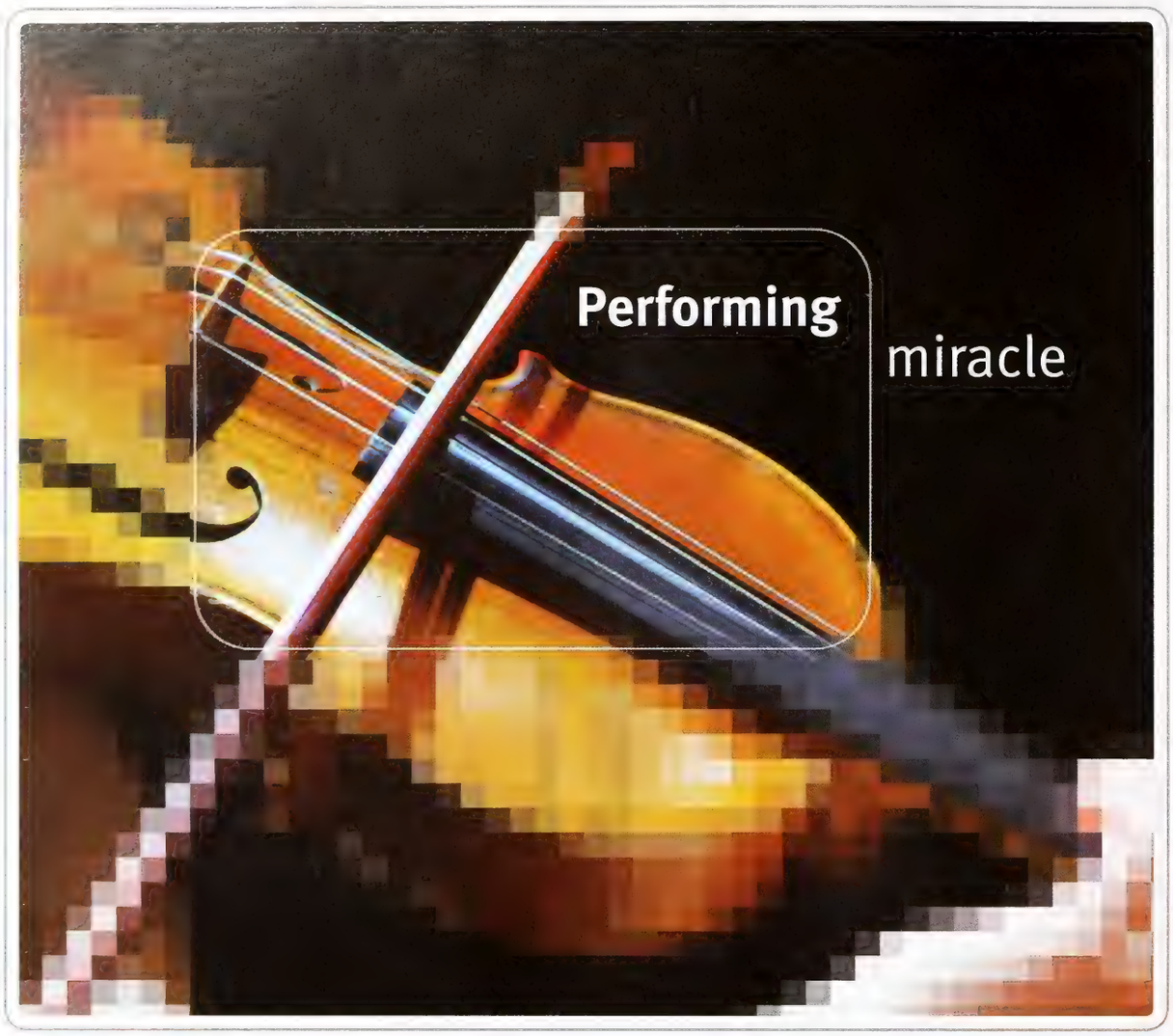
THIS WEEK'S PRE-CONCERT TALKS ARE GIVEN BY JOSEPH AUNER OF TUFTS UNIVERSITY.

program copyright ©2010 Boston Symphony Orchestra, Inc.

design by Hecht Design, Arlington, MA
cover photograph by Charles Gauthier

BOSTON SYMPHONY ORCHESTRA
Symphony Hall, 301 Massachusetts Avenue
Boston, MA 02115-4511
(617) 266-1492 bso.org

EMC²
where information lives®



EMC is proud to support the Boston Symphony Orchestra.

The global icon of artistic virtuosity known as the Boston Symphony Orchestra is also the world's largest orchestral organization. The BSO understands the critical role information plays in its business, and turns to information infrastructure solutions from EMC to help keep its intricate operations a miracle of performance. We're proud to help the BSO bring the power of information to life—information that illuminates what's possible and that can move the world forward.

Learn more at www.EMC.com.

EMC², EMC, and where information lives are registered trademarks of EMC Corporation. All other trademarks used herein are the property of their respective owners.
© Copyright 2008 EMC Corporation. All rights reserved.



A *unique* residence for teen and college-age women, specializing in Dialectical Behavior Therapy (DBT).

3East at McLean Hospital
Belmont, Mass.
877.967.7233 3East.org

3East
AT McLEAN HOSPITAL
acceptance • balance • change

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

PARTNERS HEALTHCARE

Healthy is

marching to the beat of your own drum.

Fill in YOUR blank
bidmc.org



Beth Israel Deaconess
Medical Center



A teaching hospital of
Harvard Medical School



JAMES LEVINE, MUSIC DIRECTOR
RAY AND MARIA STATA MUSIC DIRECTORSHIP, FULLY FUNDED IN PERPETUITY

BERNARD HAITINK, CONDUCTOR EMERITUS
LACROIX FAMILY FUND, FULLY FUNDED IN PERPETUITY

SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

129th season, 2009–2010

TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

OFFICE OF THE CHAIRMAN Diddy Cullinane, Vice-Chairman • Stephen Kay, Vice-Chairman • Edmund Kelly, Vice-Chairman • Robert P. O'Block, Vice-Chairman • Roger T. Servison, Vice-Chairman • Vincent M. O'Reilly, Treasurer

George D. Behrakis • Alan Bressler • Jan Brett • Samuel B. Bruskin • Paul Buttenwieser • Eric D. Collins • Cynthia Curme • Alan J. Dworsky • William R. Elfers • Judy Moss Feingold, ex-officio • Nancy J. Fitzpatrick • Thelma E. Goldberg • Michael Gordon • Brent L. Henry • Charles H. Jenkins, Jr. • Edward H. Linde† • John M. Loder • Carmine A. Martignetti • Robert J. Mayer, M.D. • Nathan R. Miller • Richard P. Morse • Aaron J. Nurick, ex-officio • Susan W. Paine • Carol Reich • Edward I. Rudman • Hannah H. Schneider • Arthur I. Segel • Thomas G. Stemberg • Caroline Taylor • Stephen R. Weber • Stephen R. Weiner • Robert C. Winters

LIFE TRUSTEES

Vernon R. Alden • Harlan E. Anderson • David B. Arnold, Jr. • J.P. Barger • Leo L. Beranek • Deborah Davis Berman • Peter A. Brooke • Helene R. Cahners • James F. Cleary • John F. Cogan, Jr. • Mrs. Edith L. Dabney • Nelson J. Darling, Jr. • Nina L. Doggett • Mrs. John H. Fitzpatrick • Dean W. Freed • Edna S. Kalman • George Krupp • Mrs. August R. Meyer • Mrs. Robert B. Newman • William J. Poorvu • Irving W. Rabb • Peter C. Read • Richard A. Smith • Ray Stata • John Hoyt Stookey • Wilmer J. Thomas, Jr. • John L. Thorndike • Dr. Nicholas T. Zervas

OTHER OFFICERS OF THE CORPORATION

Mark Volpe, Managing Director • Thomas D. May, Chief Financial Officer • Suzanne Page, Clerk of the Board

BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Judy Moss Feingold, Chairman • William F. Achtmeyer • Noubar Afeyan • David Altshuler • Diane M. Austin • Judith W. Barr • Lucille M. Batal • Linda J.L. Becker • George W. Berry • Paul Berz • James L. Bildner • Mark G. Borden • Partha Bose • Anne F. Brooke • Stephen H. Brown • Gregory E. Bulger • Joanne Burke • Ronald G. Casty • Carol Feinberg Cohen • Susan Bredhoff Cohen • Richard F. Connolly, Jr. • Charles L. Cooney • Ranny Cooper • James C. Curvey • Gene D. Dahmen • Mrs. Miguel de Bragança • Paul F. Deninger • Ronald F. Dixon • Ronald M. Druker • Alan Dynner • Ursula Ehret-Dichter • John P. Eustis II • Joseph F. Fallon • Thomas E. Faust, Jr. • Steven S. Fischman • John F. Fish • Myrna H. Freedman • Carol Fulp • Robert Gallery • Robert P. Gittens • Carol Henderson • Susan Hockfield • Roger Hunt • William W. Hunt • Valerie Hyman • Ernest Jacquet • Everett L. Jassy • Stephen J. Jerome • Darlene Luccio Jordan, Esq. • Paul L. Joskow • Stephen R. Karp • Douglas A. Kingsley • Robert Kleinberg • Farla H. Krentzman • Peter E. Lacaillade • Charles Larkin • Robert J. Lepofsky • Christopher J. Lindop • Nancy K. Lubin • Jay Marks • Jeffrey E. Marshall • Joseph B. Martin, M.D. • C. Ann Merrifield • Dr. Martin C. Mihm, Jr. • Maureen Miskovic • Robert Mnookin • Paul M. Montrone • Sandra O. Moose • Robert J. Morrissey •

Loving Life!

Alexander and Elinor Courtney, Fox Hill Village residents



Alexander and Elinor Courtney found an array of distinguished floor plans, friendly neighbors, onsite activities (movies, college courses, lectures, concerts) and each other at Fox Hill Village! Married nine years with twenty-one grandchildren between them, the Courtneys take advantage of the sprawling lawns and family friendly weekly barbeques Fox Hill hosts in the summer. An active schedule, convenient fitness center, Massachusetts General Hospital associated Wellness Clinic and superb dining exceed their highest expectations while impeccable security makes their travels to Alaska, Hawaii, and Vienna carefree.

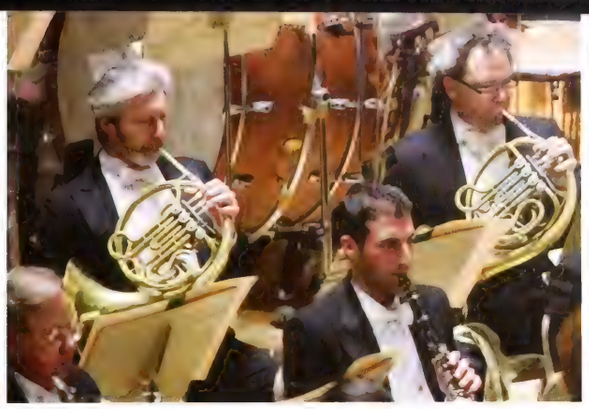
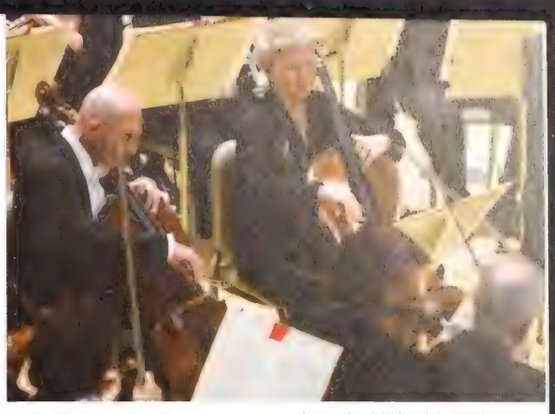
Like Al and Elinor, come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premier retirement community. See why accommodation enhanced by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

To learn more, call us at 781-329-4433 or visit us on the web at:
www.foxhillvillage.com

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)

photos by Michael J. Lutch

Evelyn Stefansson Nef† • Robert T. O'Connell • Peter Palandjian • Vincent Panetta, Jr. • Diane Patrick • Joseph Patton • Ann M. Philbin • May H. Pierce • Claudio Pincus • Joyce L. Plotkin • Jonathan Poorvu • Dr. John Thomas Potts, Jr. • William F. Pounds • Dr. Tina Young Poussaint • Claire Pryor • Patrick J. Purcell • John Reed • Dr. Carmichael Roberts • Susan Rothenberg • Alan Rottenberg • Joseph D. Roxe • Kenan Sahin • Gilda Slifka • Christopher Smallhorn • Margery Steinberg • Theresa Stone • Patricia L. Tambone • Jean Tempel • Douglas Thomas • Mark D. Thompson • Albert Togut • Diana Osgood Tottenham • Joseph M. Tucci • Robert A. Vogt • David C. Weinstein • Christoph Westphal • James Westra • Patricia Plum Wylde • Dr. Michael Zinner • D. Brooks Zug

OVERSEERS EMERITI

Helaine B. Allen • Marjorie Arons-Barron • Caroline Dwight Bain • Sandra Bakalar • William T. Burgin • Mrs. Levin H. Campbell • Earle M. Chiles • Mrs. James C. Collias • Joan P. Curhan • Phyllis Curtin • Tamara P. Davis • Disque Deane • Betsy P. Demirjian • JoAnne Walton Dickinson • Phyllis Dohanian • Goetz B. Eaton • Harriett Eckstein • George Elvin • Pamela D. Everhart • J. Richard Fennell • Lawrence K. Fish • Peter H.B. Frelinghuysen • Mrs. Thomas Galligan, Jr. • Mrs. James Garivaltis • Dr. Arthur Gelb • Jordan Golding • Mark R. Goldweitz • Michael Halperson • John Hamill • Deborah M. Hauser • Mrs. Richard D. Hill • Marilyn Brachman Hoffman • Lola Jaffe • Michael Joyce • Martin S. Kaplan • Mrs. S. Charles Kasdon • Mrs. Gordon F. Kingsley • David I. Kosowsky • Robert K. Kraft • Benjamin H. Lacy • Mrs. William D. Larkin • Edwin N. London • Frederick H. Lovejoy, Jr. • Diane H. Lupean • Mrs. Charles P. Lyman • Mrs. Harry L. Marks • Joseph C. McNay • Albert Merck • John A. Perkins • Daphne Brooks Prout • Robert E. Remis • John Ex Rodgers • Roger A. Saunders • Lynda Anne Schubert • Mrs. Carl Shapiro • L. Scott Singleton • Charles A. Stakely • Patricia Hansen Strang • Samuel Thorne • Paul M. Verrochi • Robert A. Wells • Mrs. Joan D. Wheeler • Margaret Williams-DeCelles • Mrs. Donald B. Wilson† • Mrs. John J. Wilson • Richard Wurtman, M.D.

† Deceased

EXECUTIVE COMMITTEE OF THE BOSTON SYMPHONY ASSOCIATION OF VOLUNTEERS

Aaron J. Nurick, Chair • **Charles Jack,** Vice-Chair, Boston • **Wilma Michaels,** Vice-Chair, Tanglewood • **Audley Fuller,** Secretary • **Richard Dixon,** Co-Chair Education, Boston • **Gerald Dreher,** Co-Chair Membership Administration, Boston • **Ellen Mayo,** Co-Chair Community Outreach and Audience Development, Boston • **Augusta Liebowitz,** Co-Chair Education, Tanglewood • **Alexandra Warshaw,** Co-Chair Membership Administration, Tanglewood • **Howard Arkans,** Co-Chair Community Outreach and Audience Development, Tanglewood • **William Ballen,** Ushers and Programmers Liaison, Tanglewood • **Ken Singer,** Glass House Liaison, Tanglewood



AFTER A WHILE, THE ROLLER COASTER JUST ISN'T FUN ANYMORE

Perhaps you're ready for the thrill of steady financial performance?

Are those big drops beginning to make your stomach queasy? Turn to Fiduciary Trust. As an independent financial management company, our investment advice is custom-tailored to meet your needs, not Wall Street's or a corporate parent's. And for our clients that means fewer ups and downs.

Looking for advice you can trust? Visit us at fiduciary-trust.com or call Randy Kinard at 617-574-3432.

FIDUCIARYTRUST

REAP THE DIVIDENDS℠

Investment Management • Estate and Financial Planning
Corporate Trustee • Estate Settlement • Family Office Services
fiduciary-trust.com

Administration

Mark Volpe, *Managing Director, Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity*

Anthony Fogg, *Artistic Administrator*

Marion Gardner-Saxe, *Director of Human Resources*

Ellen Highstein, *Director of Tanglewood Music Center, Tanglewood Music Center Directorship endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman*

Bernadette M. Horgan, *Director of Public Relations*

Thomas D. May, *Chief Financial Officer*

Kim Noltemy, *Director of Sales, Marketing, and Communications*

Bart Reidy, *Director of Development—Institutional Giving, Events, and Administration*

Elizabeth P. Roberts, *Director of Development—Campaign and Individual Giving*

Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, Senior Archivist • **Felicia Burrey Elder,** Executive Assistant to the Managing Director • **Vincenzo Natale,** Chauffeur/Valet • **Claudia Robaina,** Manager of Artists Services • **Benjamin Schwartz,** Assistant Artistic Administrator

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, Director of Concert Operations

H.R. Costa, Technical Director • **Leslie DeRoche,** Concert Operations Administrator • **Vicky Dominguez,** Operations Manager • **Jake Moerschel,** Assistant Stage Manager • **Leah Monder,** Production Manager • **John Morin,** Stage Technician • **Mark C. Rawson,** Stage Technician • **Mark B. Rulison,** Chorus Manager

BOSTON POPS

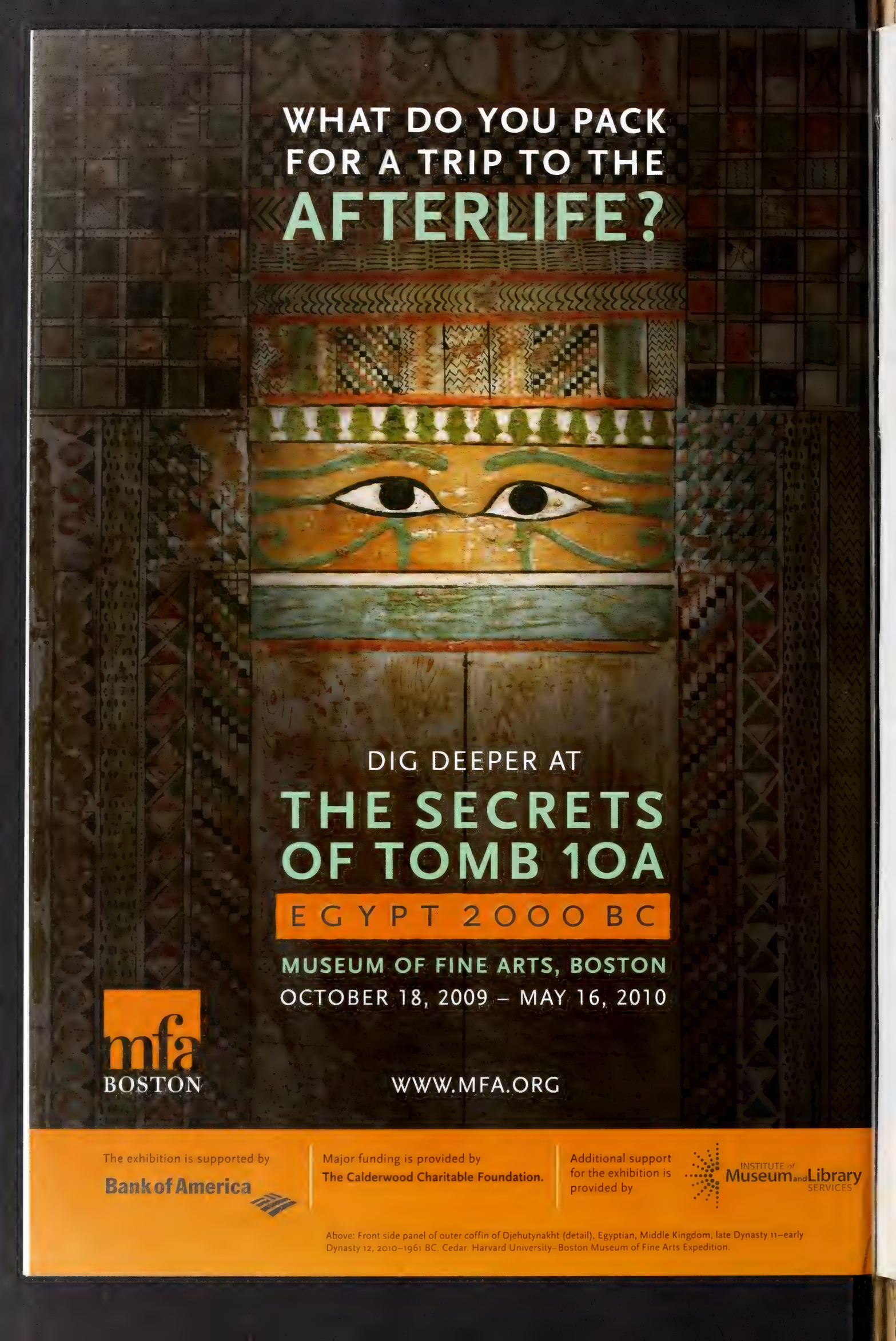
Dennis Alves, Director of Artistic Planning

Gina Randall, Administrative/Operations Coordinator • **Margo Saulnier,** Assistant Director of Artistic Planning • **Amanda Severin,** Manager of Artistic Services/Assistant to the Pops Conductor

BUSINESS OFFICE

Sarah J. Harrington, Director of Planning and Budgeting • **Mia Schultz,** Director of Investment Operations and Compliance • **Pam Wells,** Controller

Mimi Do, Budget Manager • **Thomas Engeln,** Budget Assistant • **Michelle Green,** Executive Assistant to the Business Management Team • **Karen Guy,** Accounts Payable Supervisor • **David Kelts,** Staff Accountant • **Minnie Kwon,** Payroll Associate • **John O'Callaghan,** Payroll Supervisor • **Nia Patterson,** Accounts Payable Assistant • **Harriet Prout,** Accounting Manager • **Teresa Wang,** Staff Accountant • **Audrey Wood,** Senior Investment Accountant


WHAT DO YOU PACK
FOR A TRIP TO THE
AFTERLIFE?
DIG DEEPER AT
THE SECRETS
OF TOMB 10A
EGYPT 2000 BC
MUSEUM OF FINE ARTS, BOSTON
OCTOBER 18, 2009 – MAY 16, 2010
mfa
BOSTON
WWW.MFA.ORG
The exhibition is supported by
Bank of America
Major funding is provided by
The Calderwood Charitable Foundation.
Additional support
for the exhibition is
provided by
INSTITUTE of Museum and Library SERVICES
Above: Front side panel of outer coffin of Djehutynakht (detail), Egyptian, Middle Kingdom, late Dynasty 11–early
Dynasty 12, 2010–1961 BC. Cedar. Harvard University–Boston Museum of Fine Arts Expedition.

DEVELOPMENT

Joseph Chart, Director of Major Gifts • **Nina Jung**, Director of Development Events and Volunteer Outreach • **Ryan Losey**, Director of Foundation and Government Relations • **Jennifer Roosa**, Director of Development Research and Information Systems • **George Triantaris**, Director of Principal and Planned Giving

Amanda Aldi, Data Project Coordinator • **Stephanie Baker**, Campaign Manager • **Susan Beaudry**, Manager of Tanglewood Business Partners • **Emily Borababy**, Manager of Development Communications • **Dulce Maria de Borbon**, Beranek Room Hostess • **Cullen E. Bouvier**, Donor Relations Officer • **Maria Capello**, Grant Writer • **Diane Cataudella**, Associate Director of Donor Relations • **Sabine Chouljian**, Manager of Development Events and Volunteer Services • **Kerri Cleghorn**, Associate Director, Business Partners • **Allison Cooley**, Associate Director of Society Giving • **Emily Diaz**, Donor Information and Data Coordinator • **Marcy Bouley Eckel**, Associate Director of Direct Fundraising • **Laura Frye**, Assistant Manager of Society Giving • **David Grant**, Development Operations Manager • **Barbara Hanson**, Major Gifts Officer • **Emily Horsford**, Manager of Donor Relations • **Sabrina Karpe**, Donor Relations Coordinator • **Angela Kaul**, Assistant Manager of Planned Giving • **Dominic Margaglione**, Donor Ticketing Associate • **Jill Ng**, Senior Major and Planned Giving Officer • **Madge Nimocks**, Development Communications Writer • **Suzanne Page**, Associate Director for Board Relations • **Emily Reeves**, Major Gifts Coordinator • **Amanda Roosevelt**, Executive Assistant • **Laura Sancken**, Coordinator, Development Events and Volunteer Services • **Joyce M. Serwitz**, Major Gifts and Campaign Advisor • **Alexandria Sieja**, Assistant Manager of Development Events and Volunteer Services • **Yong-Hee Silver**, Major Gifts Officer • **Kenny Smith**, Acknowledgment and Gift Processing Coordinator • **Stephanie J. Smith**, Annual Fund Project Coordinator • **Mary E. Thomson**, Associate Director of Corporate Giving • **Szeman Tse**, Assistant Director of Development Research • **Romain Tsiplakis**, Graphic Designer

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, Director of Education and Community Programs

Claire Carr, Manager of Education Programs • **Sarah Glenn**, Assistant Manager of Education and Community Programs • **Emilio Gonzalez**, Manager of Curriculum Research and Development • **Darlene White**, Manager, Berkshire Education and Community Programs

FACILITIES

C. Mark Cataudella, Director of Facilities

SYMPHONY HALL OPERATIONS **Christopher Hayden**, Facilities Manager • **Tyrone Tyrell**, Security and Environmental Services Manager

Charles F. Cassell, Jr., Facilities Compliance and Training Coordinator • **Stella Easland**, Switchboard Operator • **Michael Finlan**, Switchboard Supervisor • **Judith Melly**, Facilities Coordinator • **Shawn Wilder**, Mailroom Clerk

MAINTENANCE SERVICES **Jim Boudreau**, Electrician • **Thomas Davenport**, Carpenter • **Michael Frazier**, Carpenter • **Paul Giaimo**, Electrician • **Steven Harper**, HVAC • **Sandra Lemerise**, Painter • **Michael Maher**, HVAC **ENVIRONMENTAL SERVICES** **Landel Milton**, Lead Custodian • **Rudolph Lewis**, Assistant Lead Custodian • **Desmond Boland** • **Julien Buckmire** • **Claudia Ramirez Calmo** • **Angelo Flores** • **Gaho Boniface Wahi**

TANGLEWOOD OPERATIONS **David P. Sturma**, Director of Tanglewood Facilities and BSO Liaison to the Berkshires

Ronald T. Brouker, Supervisor of Tanglewood Crew • **Robert Lahart**, Electrician • **Peter Socha**, Carpenter • **Robert Casey** • **Stephen Curley** • **Richard Drumm** • **Bruce Huber**

HUMAN RESOURCES

Susan Olson, Human Resources Recruiter • **Heather Mullin**, Human Resources Manager • **Kathleen Sambuco**, Benefits Manager

one night,
two great traditions

NEW ENGLAND COFFEE
Official Coffee
of Symphony Hall

"New England Coffee is delighted to be the Official Coffee of the Boston Symphony Orchestra and the Boston Pops. As a family-owned business for over 90 years, we share a commitment to quality and tradition that the BSO has championed for over 125 years. With these common values and a dedication to quality, we invite you to enjoy tonight's performance." - *Jim Kaloyanides*
PRESIDENT AND COO
OF NEW ENGLAND COFFEE



www.newenglandcoffee.com

INFORMATION TECHNOLOGY

Timothy James, Director of Information Technology

Guy W. Brandenstein, User Support Specialist • **Andrew Cordero**, Manager of User Support • **David Tucker**, Infrastructure Systems Manager • **Brian Van Sickle**, User Support Specialist

PUBLIC RELATIONS

Kathleen Drohan, Associate Director of Public Relations • **Taryn Lott**, Public Relations Supervisor

PUBLICATIONS

Marc Mandel, Director of Program Publications

Robert Kirzinger, Assistant Director of Program Publications—Editorial • **Eleanor Hayes McGourty**, Assistant Director of Program Publications—Production and Advertising

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, Ticket Operations Manager • **Helen N.H. Brady**, Director of Group Sales • **Alyson Bristol**, Director of Corporate Sponsorships • **Sid Guidicianne**, Front of House Manager • **James Jackson**, Call Center Manager • **Roberta Kennedy**, Buyer for Symphony Hall and Tanglewood • **Sarah L. Manoog**, Director of Marketing Programs • **Michael Miller**, Director of Ticketing

Megan Bohrer, Group Sales Coordinator • **Gretchen Borzi**, Marketing Production Manager • **Rich Bradway**, Associate Director of E-Commerce and New Media • **Samuel Brewer**, SymphonyCharge Representative • **Allegra Brooke**, Corporate Sponsorship Coordinator • **Lenore Camassar**, Associate Manager, SymphonyCharge • **Theresa Condito**, Access Services Administrator/Subscriptions Associate • **Susan Coombs**, SymphonyCharge Coordinator • **Jonathan Doyle**, Junior Graphic Designer • **Paul Ginocchio**, Manager, Symphony Shop and Tanglewood Glass House • **Erin Glennon**, Graphic Designer • **Randie Harmon**, Customer Service and Special Projects Manager • **Matthew Heck**, Marketing Projects Coordinator • **Michael King**, Subscriptions Associate • **Michele Lubowsky**, Associate Subscriptions Manager • **Jason Lyon**, Group Sales Manager • **Laura Maas**, Merchandising Assistant • **Ronnie McKinley**, Ticket Exchange Coordinator • **Maria McNeil**, SymphonyCharge Representative • **Michael Moore**, E-Commerce Marketing Analyst • **Doreen Reis**, Marketing Coordinator for Advertising • **Andrew Russell**, Senior Manager, Corporate Sponsorships • **Laura Schneider**, Web Content Editor • **Robert Sistare**, Subscriptions Representative • **Kevin Toler**, Art Director • **Himanshu Vakil**, Web Application Lead • **Stacy Whalen**, Manager, Corporate Sponsor Relations

BOX OFFICE **David Chandler Winn**, Manager • **Megan E. Sullivan**, Assistant Manager

BOX OFFICE REPRESENTATIVES **Mary J. Broussard** • **Arthur Ryan**

EVENT SERVICES **Kyle Ronayne**, Director of Event Administration • **Tony Bennett**, Café Supervisor/Pops Service Staff Manager • **Kristin Jacobson**, Senior Sales Manager • **Sean Lewis**, Manager of Venue Rentals and Events Administration • **Cesar Lima**, Assistant Food and Beverage Manager • **James Sorrentino**, Bar Manager

TANGLEWOOD MUSIC CENTER

Andrew Leeson, Budget and Office Manager • **Karen Leopardi**, Associate Director for Faculty and Guest Artists • **Michael Nock**, Associate Director for Student Affairs • **Gary Wallen**, Manager of Production and Scheduling



JUNE 26 – SEPT 5

Tanglewood

JAMES LEVINE
MUSIC DIRECTOR

Tickets On Sale February 14

Purchase Tanglewood tickets at the Symphony Hall Box Office, open from 10am until 6pm, Mon. – Fri., 12noon to 6pm on Saturdays, and through intermission on concert evenings.

Special Symphony Hall Box Office hours:

- **Sunday, Feb. 7,** 10am, Tickets on sale for the Carole King and James Taylor July 3 & 4 Troubadour Reunion concerts only. Lawn tickets only.
- **Sunday, Feb. 14,** 10am, Tickets on sale for all other Tanglewood dates.
- Also open Presidents' Day, **Monday, Feb. 15,** 10am – 6pm.

888-266-1200
tanglewood.org

Bank of America

The Bank of America Charitable Foundation is proud to support Tanglewood and its education initiatives for Massachusetts students.

BSO News

Levine/BSO Recording of "Daphnis et Chloé" on BSO Classics Wins Grammy Award for Best Orchestral Performance

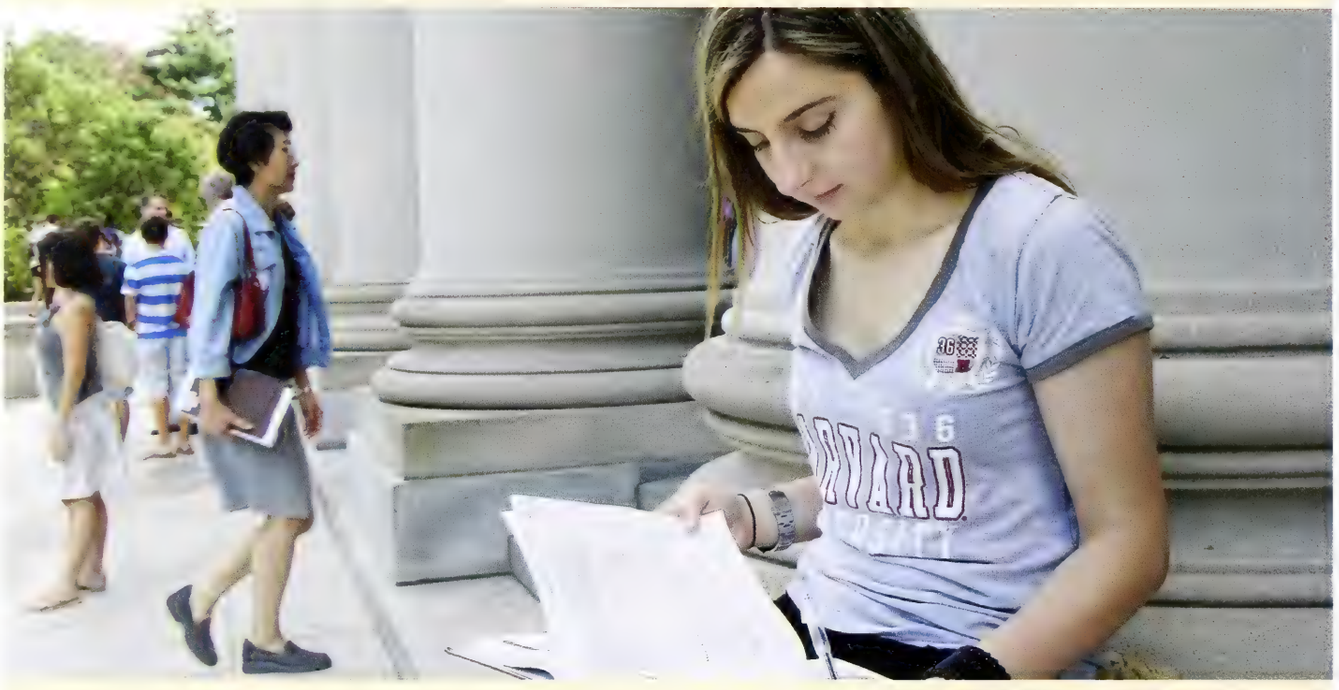
The Boston Symphony Orchestra's live recording of Ravel's complete *Daphnis et Chloé* with James Levine conducting, and featuring the Tanglewood Festival Chorus, John Oliver, conductor, won the Grammy Award in the category of Best Orchestral Performance at the 52nd annual Grammy Awards ceremony in Los Angeles on January 31, 2010—the BSO's first Grammy on its own label, BSO Classics. The recording was produced by Elizabeth Ostrow, with (from sound/mirror in Boston) recording engineers John Newton and Jesse Lewis, editing engineer Dirk Sobotka, and mixing and mastering engineer Mark Donahue.

Taken from the concerts of October 5 and 6, 2007, the opening subscription concerts of the BSO's 2007-08 season, the BSO's live recording of *Daphnis et Chloé* was released in February 2009 along with Levine-led Boston Symphony recordings of Brahms's *A German Requiem*, Mahler's Symphony No. 6, William Bolcom's Eighth Symphony for chorus and orchestra, and Bolcom's *Lyric Concerto* for flute and orchestra. All of these releases were taken from recordings made at Symphony Hall as part of an ongoing project to record all of Maestro Levine's BSO concerts for archival purposes and consideration for potential release. Ravel's *Daphnis et Chloé* and Brahms's *German Requiem* on BSO Classics are available both on CD at the Symphony Shop and as downloads at bso.org; the Mahler and Bolcom recordings are available only as downloads.

A Special, "Four-Strausses" BSO Pension Fund Concert, Sunday Afternoon, February 21, at 3 p.m. at Symphony Hall

Don't miss the special BSO Pension Fund Concert on Sunday afternoon, February 21, at 3 p.m. This unusual program with James Levine conducting the Boston Symphony Orchestra promises a bursting bouquet of music by the Strauss family. (Did you know that "*Strauss*" in German means "bouquet"?) On the first half, Richard Strauss's *Don Quixote*—his Cervantes-inspired "fantastic variations on a knightly theme," with solo cello representing the Don and solo viola his sidekick Sancho Panza—features cellist Lynn Harrell and BSO principal viola Steven Ansell. After intermission, the second half of the concert offers an entertaining mix of shorter, light works by the great 19th-century Viennese composers Johann Strauss and his sons, Johann II and Josef. Johann Sr.'s foot-stomping *Radetzky* March, a staple of Viennese celebrations, typically closes the Vienna Philharmonic's New Year's Concert, as it will this BSO program. The concert opens with the overture to the operetta *Die Fledermaus* (*The Bat*) by "Waltz King" Johann Strauss, Jr., who is also represented by the waltz *Roses from the South*, and the polkas *Amid Thunder and Lightning* and *Free-shooter*. Josef is represented by the polka *Free from Care!* and the *Delirium* Waltz. Tickets are available at the Symphony Hall box office, online at bso.org, or by calling SymphonyCharge at (617) 266-1200 (or 1-888-266-1200 from outside the Boston area).

this summer | Harvard



Join a vibrant community of motivated students and distinguished faculty at Harvard Summer School.

- Courses on campus, online, and abroad
- Seven-week session
- Programs for high school and college students, and adults

HARVARD SUMMER SCHOOL

www.summer.harvard.edu

Tickets for the 2010 Tanglewood Season On Sale Now

Music Director James Levine opens the BSO's 2010 Tanglewood season on July 9 with Mahler's Symphony No. 2, *Resurrection*, featuring soprano Layla Claire, mezzo-soprano Stephanie Blythe, and the Tanglewood Festival Chorus, which celebrates its 40th anniversary this summer. Maestro Levine's performances also include, among other things, BSO performances of Mahler's Symphony No. 4 and Mozart's Requiem; a BSO program of music by the four Strausses (both Johanns, Josef, and Richard); a BSO concert performance of Mozart's delightful comic opera *The Abduction from the Seraglio*, and a fully staged Tanglewood Music Center production of Richard Strauss's *Ariadne auf Naxos*. Also among those performing with the BSO this summer are conductors Christoph von Dohnányi, Charles Dutoit, Rafael Frühbeck de Burgos, Giancarlo Guerrero, Kurt Masur, Ludovic Morlot, Robert Spano, Shi-Yeon Sung, and David Zinman; soloists Emanuel Ax, Joshua Bell, Richard Goode, Hilary Hahn, Lynn Harrell, Yo-Yo Ma, Peter Serkin, Gil Shaham, Christian Tetzlaff, Jean-Yves Thibaudet, Dawn Upshaw, and Pinchas Zukerman, and BSO principals Steven Ansell and Thomas Martin. Other events include Boston Pops concerts with Keith Lockhart and John Williams; a special appearance by Yo-Yo Ma and the Silk Road Ensemble; two Chopin recitals featuring Garrick Ohlsson; "Beowulf: The Epic in Performance," with medievalist Benjamin Bagby; and "Caminos del Inka: A Musical Journey," with the BSO, conductor Miguel Harth-Bedoya, cellist Alisa Weilerstein, and BSO principal flute Elizabeth Rowe. Other events include appearances by James Taylor and Carole King (sold out); Arlo Guthrie with the Boston Pops; Audra McDonald; a full schedule of concerts by the talented young musicians of the Tanglewood Music Center; the Mark Morris Dance Group in collaboration with musicians from the Tanglewood Music Center; and such annual events as "A Prairie Home Companion at Tanglewood," Tanglewood on Parade, the Festival of Contemporary Music, and the Labor Day Weekend Jazz Festival. Complete details of this summer's programs are available at bso.org; or, to request a brochure, call (617) 266-1492. Bank of America is proud to return for the third season as the exclusive season sponsor of Tanglewood.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Joseph Auner of Tufts University discusses Berg, Strauss, and Mahler. In the weeks ahead, BSO Director of Program Publications Marc Mandel discusses Beethoven (February 18-20) and Harlow Robinson of Northeastern University discusses Albéniz, Prokofiev, and Rimsky-Korsakov (March 10-16). Note that there will be no pre-concert talk before the BSO concert on Sunday afternoon, February 21. The BSO's Pre-Concert Talks are supported by New England Coffee.

This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (October 4, 1928-July 26, 2009), who revitalized the orchestra's program book, and laid the groundwork for the orchestra's continuing series of pre-concert talks, during his time as the BSO's Director of Publications from 1976 to 1979, and whose influence continues to be felt throughout the world of symphonic music and music education in the United States. A MEMORIAL TRIBUTE TO MICHAEL STEINBERG in the form of music and readings is scheduled for Sunday evening, March 21, at 7 p.m. in the Parish Hall of Emmanuel Church, 15 Newbury Street in Boston. The public is invited to attend.



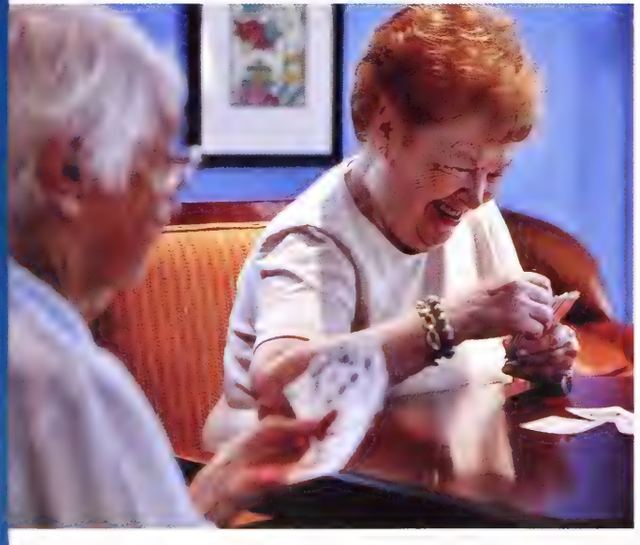
Technically it carried three.
But millions were on board.

JFK

The moon landing 40th anniversary.
See how it began at the
JFK Presidential Library and Museum.
Columbia Point, Boston. jfklibrary.org

Media Sponsors: WCVB TV BOSTON 5 THE PHOENIX

The Florida Alternative



Relax in your own private apartment furnished by Goddard House in Brookline. We'll add warmth to your short term stay with our own special mixture of three meals a day, personal care, 24-hour staffing, reminders for medication, stimulating programs, weekly housekeeping and ….a lively community of friends.

For a taste of Goddard House in Brookline call Emily Judd at 617.731.8500 x105 or take a tour at www.goddardhouse.org

GODDARD HOUSE IN BROOKLINE
The Recipe for Living

ASSISTED LIVING SHORT TERM STAYS - *The Recipe for Living*

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 91 OF THIS PROGRAM BOOK.

The Linde Family Concert Thursday, February 11, 2010

The Boston Symphony concert of February 11 is named for Great Benefactors Joyce and Ed Linde, and their family, in recognition of their generous gift to the Symphony Annual Fund. Ed Linde, a highly respected and admired leader within the Boston Symphony and throughout the city of Boston, passed away in January. Ed joined the Board of Overseers in 1996, was elected Trustee in 1999, and elected Chairman of the Board in 2005. Throughout Ed's tenure as Chairman, he was a passionate and tireless ambassador for the BSO, and he is greatly missed.

In 1985, the Lindes bought a home in the Berkshires near Tanglewood, and it was then that they fell in love with the BSO and began playing an active role by generously giving their time and resources. "Supporting the Symphony is easy for us," the Lindes have said. "We think about the personal pleasure we receive at each concert, the impact Symphony performances have on audiences here, at Tanglewood, and around the world, and the organization's importance to the cultural life of Boston, a city we love greatly."

Together with their children, Doug and Karen, and their spouses, Carol and Jeff, the Lindes established the Linde Family Foundation, which has provided generous financial support to the BSO in many ways, including support to the Annual Funds. The Lindes are also significant contributors to the BSO's Comprehensive Campaign and have generously supported the BSO's educational and outreach activities, feeling that the arts should be a part of every student's life. Until his death, Ed served as CEO of Boston Properties, one of the nation's largest Real Estate Investment Trusts. Joyce Linde is a Trustee of both Boston's Museum of Fine Arts and the DeCordova Museum in Lincoln, Massachusetts.

BSO Corporate Partner of the Month

Did you know that there are more than 400 businesses and corporations that support Boston Symphony Orchestra, Inc.? You can lend your support to the BSO by supporting the companies who support us. Each month, we will spotlight one of our corporate supporters as the BSO Corporate Partner of the Month. This month's partner is Greater Media, Inc. Greater Media, Inc., is the parent company of twenty-three AM and FM radio stations in Boston, Charlotte, Detroit, Philadelphia, and New Jersey. The company also owns a group of weekly newspapers in central New Jersey and several telecommunications towers throughout the United States. Greater Media is committed to achieving profitability and excellence in radio broadcasting and newspaper publishing. It seeks to improve the lives of its listeners and readers, and the communities in which they live, by providing great entertainment, useful and timely information, and charitable services and contributions. Greater Media strives to provide outstanding service and results for its advertisers by being responsive, creative, and collaborative. Above all, they hope to offer their employees a balance of professional satisfaction, personal fulfillment, and quality of life. Greater Media is proud to support the performing arts and has been actively involved with the BSO, supporting both corporate events and the Business Partners program since 2002.

Join the BSO Family: Become a Friend of the BSO

For $75, you can become a Friend of the BSO and receive our online newsletter, *InTune*. Featuring special articles with exclusive news about life at the BSO, *InTune* also provides advance announcements about unique activities and benefits that, depending on giving

COLDWELL BANKER

PREVIEWS

INTERNATIONAL

MILTON, MASSACHUSETTS



$1,775,000. Enchanting residence on fabled Adams Street. An octagonal front porch introduces this home with a flowthrough front hall drawing attention to the back deck and gardens. Features include a theater, game room, lap pool and a duo of wine cellars. **Josephine McCloskey / Julianne Bridgeman, (617) 696-4430**

BOSTON, MASSACHUSETTS



$3,925,000. This ninth-floor residence has been tastefully renovated and showcases skyline views from the formal living room and the paneled library. This full-service residential building offers valet garage parking, 24-hour concierge and available services from the Taj Boston Hotel. **Bruce E. McLean, (617) 723-2737**

BROOKLINE, MASSACHUSETTS



$4,990,000. Unparalleled luxury awaits in prestigious Monmouth House, sited on a lush 19,500-square-foot lot just moments from Back Bay. This home's dramatic design and sweeping spaces underwent a thoughtful architectural renovation, completed in 2009. **Jayne Bennett Friedberg, (617) 796-6116**

JAMAICA PLAIN, BOSTON, MASSACHUSETTS



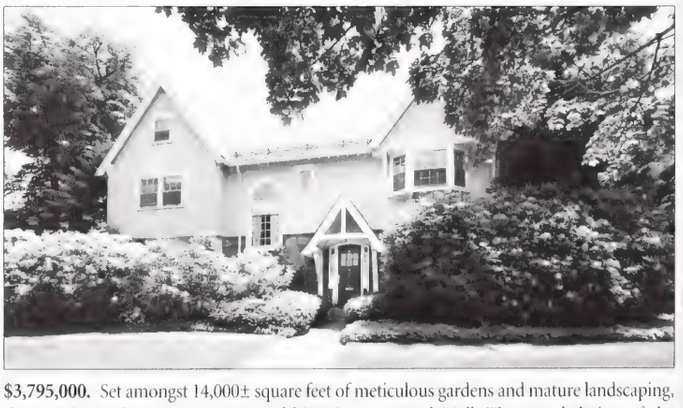
$1,425,000. Unsurpassed water views. This two-story penthouse residence (three bedroom/2.5 bath) overlooking Boston's Emerald Necklace. Gourmet kitchen, master suite, fireplace, private decks and semi-finished basement. Garage parking. Luxury amenities throughout. Minutes to downtown. An urban Eden. **Janet Deegan / Constance Cervone, (617) 522-4600**

CAMBRIDGE, MASSACHUSETTS



$2,650,000. This newly-renovated architect's showcase home in the prestigious Brattle/Huron Village neighborhood features a stunning and spacious kitchen/family room area with gas fireplace and glass doors to a raised patio, and is Leeds Silver Certified for energy saving features. **David Pap, (617) 844-2756**

BROOKLINE, MASSACHUSETTS



$3,795,000. Set amongst 14,000± square feet of meticulous gardens and mature landscaping, this stately residence enjoys views of historic Longwood Mall. The grand design of the home encompasses exquisite craftsmanship and custom millwork with understated elegance found throughout. **Ronni Casty, (617) 731-2447**

For information on the Previews International Program offered by Coldwell Banker Residential Brokerage, please call (800) 548-5003

www.NewEnglandMoves.com

© 2010 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation.
An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT, LLC.

level, are offered to Friends of the BSO. Attending working rehearsals, opportunities to engage first-hand with BSO musicians, and advance ticket ordering are among the privileges of membership. In addition, Friends enjoy connecting with like-minded individuals who share a commitment to the BSO and its artistic mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at friendsofthebso@bso.org or (617) 638-9276. If you're already a Friend and you're not receiving *InTune*, please let us know at intune@bso.org

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. through June 23, and on the second Saturday of every month at 2 p.m. through June 12. The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

BSO Members in Concert

BSO members Lucia Lin, violin, and Owen Young, cello, are among the performers in "Tango Nuevo," pianist Linda Cutting's Faculty Artist Recital in Pickman Hall at the Longy School of Music in Cambridge, on Sunday, February 28, at 7 p.m. This program of tango music and dance features music of Piazzolla, Weill, and John McDonald's *Three Cruel Tangos*. The latter work, originally written for soprano and orchestra, has been recomposed for chamber ensemble for this concert. Other performers include soprano Cristi Catt, composer/pianist McDonald, and dancers from the Tango Society of Boston. Admission is free. For more information, visit longy.edu.

Ronald Knudsen leads the New Philharmonia Orchestra in its second "Family Connections" concert of the season on Sunday, February 28, at 3 p.m. at the Newton Cultural Center, 225 Nevada Street. Entitled "Trumpets and Drums," the program showcases the brass and percussion sections of the orchestra in music of John Philip Sousa and others. Tickets are $15, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit www.newphil.org.

The Information Table: A Great Resource for What's Happening at the BSO

Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you will find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

ARRIVE ON A HIGH NOTE

THE COMMONWEALTH WAY

Music moves the soul.
Commonwealth moves you wherever you need to go with virtuoso service.



Commonwealth provides the finest chauffeured transportation services in Boston, New York, and all around the globe.

We're also proud of our history of supporting our environment, our community and its cultural foundations.

Commonwealth Worldwide is honored to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops.



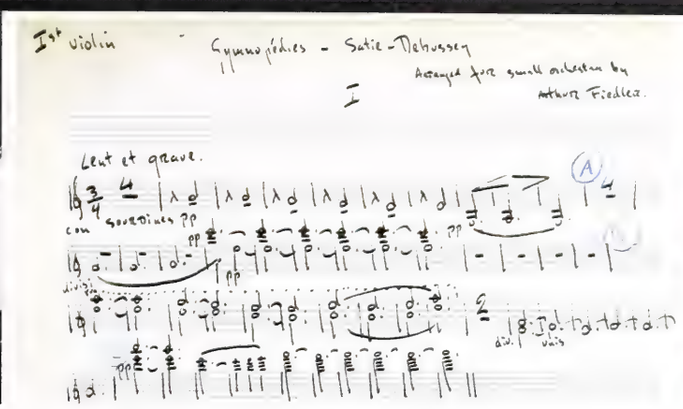
COMMONWEALTH WORLDWIDE[SM]
CHAUFFEURED TRANSPORTATION

Six time winner of Inc. Magazine's ICIC Top 100 Fastest Growing Inner City Companies in the U.S. and Boston Magazine's Four time winner of the Best of Boston Award for "Best Car Service."

BEST OF BOSTON 2009
Awarded by Boston magazine

800.558.5466 or 617.779.1919 • commonwealthlimo.com







ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level).

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)



Knowing wealth. Knowing you.

The more you get to know us, the more you'll know why the bond we have with our clients is so long-lasting. It's because we create deep and trusting relationships with each client.

After all, we've been right here in the heart of Boston for nearly two centuries, personally guiding both old and new generations of New Englanders with conservative, yet forward-thinking, investment management advice and sophisticated tax, trust and estate planning.

If you're attracted to the true value of an individual relationship with highly personalized service, please call Jay Emmons, Executive Vice President, today at 617-523-1635. At Welch & Forbes, we know wealth. And we know you.

WF

WELCH & FORBES LLC

Private Wealth Management since 1838

45 School Street, Boston Massachusetts 02108 **welchforbes.com**



Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Farewell Songs* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Simon Boccanegra* and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In March 2010, in Berlin, he conducts Mahler's Symphony No. 3 in his debut with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the historic Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in



978.546.7391 WWW.ROCKPORTMUSIC.ORG

OPENING IN JUNE 2010
THE SHALIN LIU PERFORMANCE CENTER
An intimate, 330-seat concert hall with magnificent views of the ocean – located in downtown Rockport.

ROCKPORT CHAMBER MUSIC FESTIVAL
DAVID DEVEAU, ARTISTIC DIRECTOR
29TH SEASON
World-renowned soloists and ensembles
20 Concerts | June 10 – July 18, 2010

NEW! ROCKPORT MUSIC PRESENTS
Outstanding jazz, folk, and world music artists
4 Concerts | July 24 – August 8, 2010

2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, the NEA Opera Award from the National Academy of the Arts, and, most recently, in December 2009, the first Bard Award in Vocal Arts from the Bard College Conservatory of Music.



Boston Symphony Orchestra

2009–2010

JAMES LEVINE
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang #
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Sheila Fiekowsky *
Muriel C. Kasdon and Marjorie C. Paley chair

Jennie Shames *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Valeria Vilker Kuchment *
Theodore W. and Evelyn Berenson Family chair

Tatiana Dimitriades *
Stephanie Morris Marryott and Franklin J. Marryott chair

Si-Jing Huang *
Catherine and Paul Buttenwieser chair

Nicole Monahan *
Mary B. Saltonstall chair, fully funded in perpetuity

Wendy Putnam *
Kristin and Roger Servison chair

Xin Ding *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Glen Cherry *

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

(position vacant)

Ronald Knudsen
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Joseph McGauley
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Nancy Bracken *

Aza Raykhtsaum *
Robert Bradford Newman chair, fully funded in perpetuity

Bonnie Bewick *

James Cooke *

Victor Romanul *
Bessie Pappas chair

Catherine French *

Jason Horowitz *

Julianne Lee *

Yuncong Zhang *

VIOLAS

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka *

Rebecca Gitter *

CELLOS

Jules Eskin §
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme *
Lillian and Nathan R. Miller chair

Adam Esbensen *

Blaise Déjardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

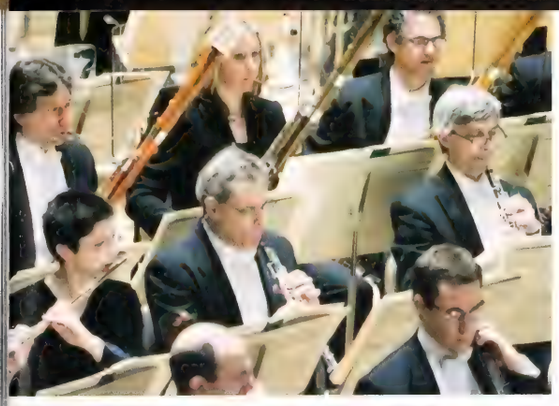
John Stovall *

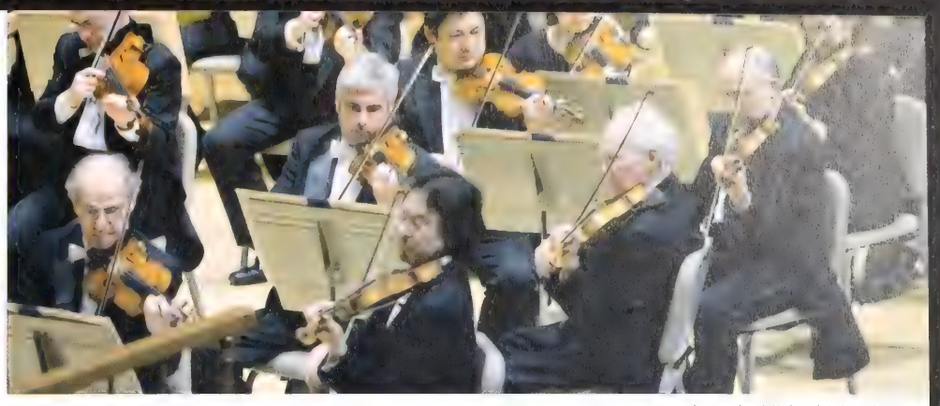
FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

(position vacant)
Ford H. Cooper chair, endowed in perpetuity in 1984

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

Benjamin Wright
Arthur and Linda Gelb chair

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

LIBRARIANS

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

ASSISTANT CONDUCTORS

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

Shi-Yeon Sung

PERSONNEL MANAGERS

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

STAGE MANAGER

John Demick

* *participating in a system of rotated seating*

S *on sabbatical leave*

\# *on leave*



IN MEMORIAM

Edward H. Linde

June 22, 1941 – January 10, 2010

It is with great sorrow that the Boston Symphony Orchestra notes the passing of BSO Chairman Edward H. Linde, who joined the BSO's Board of Overseers in 1996, was elected a Trustee in 1999, and was elected Chairman of the Board of Trustees in 2005. Throughout his tenure as Chairman, he was a passionate and tireless ambassador for the BSO. It was in 1985, when Ed and his wife Joyce—his wife and soul mate of 47 years—bought their home in Richmond, MA, that the Lindes fell in love with the BSO and began playing an active role by generously giving their time and resources. They were seen on the Tanglewood campus daily, attending concerts, meetings, and master classes; they began their philanthropic involvement by sponsoring a student at the Tanglewood Music Center, later endowing a full TMC Fellowship in perpetuity and a chair in the BSO's percussion section, and going on to become Great Benefactors. They hosted multiple events in Boston and New York, accompanied the BSO to Carnegie Hall, and in 2005 served as co-chairs of Opening Night at Tanglewood. Ed enjoyed relationships with all of the BSO's conductors. Besides supporting many areas of the organization, the Lindes were lead donors to the Artistic Initiative Fund, which fostered the advancement of James Levine's vision of the BSO.

"This is a deeply sad time for all of us at the BSO," observed BSO Managing Director Mark Volpe. "Ed was an extraordinary citizen whose philanthropic generosity to the arts, sciences, and education has been felt far and wide, but nowhere more so than here in Boston and at the Boston Symphony. His leadership as Chairman of the BSO was filled with the profound insight that made him one of this country's most respected and successful business leaders. Ed brought kindness, wisdom, intelligence, and integrity to all of his activities and relationships. We will greatly miss him and his exemplary passion for life."

"Ed Linde was an exceptional leader of remarkable intellect and great humanity who brought deep insight into the business workings of the BSO while also allowing the musicians the freedom needed to create programs and performances of the highest standards," commented Maestro Levine. "We will all remember him for the tremendous wisdom and dedication he brought to the BSO in times of growth and challenge. Our good fortune in knowing him is only matched by the sadness we feel at his passing."

"Ed was the model citizen/leader/philanthropist," commented Boston Pops Conductor Keith Lockhart. "He cared passionately for the BSO in all its manifestations. All of us at the Pops will miss his inspired leadership and his quiet and reassuring presence." As Pops Laureate Conductor John Williams observed, "Ed Linde was a great example to all those who strive to reach their highest aspirations. Besides his far-reaching responsibilities as Chairman of the BSO, his passion and commitment to the orchestra and his special love for Tanglewood were inspiring. His passing represents a tremendous loss for all who knew him."

In appreciation of Ed's leadership and friendship, Trustees Alan Bressler and Edward Rudman endowed the Tanglewood Music Center Directorship in Ed's honor. "Ed took on the chairman-

ship of the BSO at a time in his life that was filled with heavy challenges," said Mr. Bressler. "When asked why he would commit himself to such a time-consuming position, given those other challenges and commitments, his response was typical Ed Linde. He said 'I love the institution, and I feel that I can make a positive impact on the orchestra's current and future prospects. Besides, I think it will be a lot of fun.' The BSO was fortunate to have such a person as its Chairman. He will be missed." As Mr. Rudman noted, "Ed combined brilliance and understatement in a way that was unique. His lack of ego always amazed me. He would do the right thing because it *was* the right thing, not because it was expected."

In addition to his work as Chairman of the BSO, Ed Linde was Chief Executive Officer of Boston Properties, one of the largest real estate investment trusts in the country, which he founded in 1970 with Mortimer B. Zuckerman. Ed came to Boston in 1958 as an undergraduate at MIT, where he earned a bachelor's degree in civil engineering in 1962, followed by a degree from the Harvard Business School with distinction as a Baker Scholar in 1964. He met his future wife, Joyce, when he was a sophomore, fifty years ago, and except for a brief one-year stop in New York City, where he had been raised, he was a bedrock leader in the Boston community. In 1965 he joined Boston's Cabot Cabot and Forbes, where he started as a project manager and quickly became a partner responsible for the firm's national development activities, leaving that firm to found Boston Properties in 1970.

A born leader, Ed brought his intellect, wisdom, and kindness to a variety of philanthropic areas. His belief in the support of education ran the spectrum from MIT, where the Linde Foundation, started by Ed, his wife, and their children, recently made a major gift to aid undergraduate financial aid, to the Roxbury Charter School, which the Linde Foundation ardently supports. He was a member of the MIT Corporation from 1990 to 1995, most recently serving on the MIT President's Advisory Council on Regional Engagement and many other efforts on behalf of the Institute. Boston's Museum of Fine Arts, and the Boston Youth Symphony Orchestras' Intensive Community Program, which provides string instrument instruction to students of underrepresented communities, have also benefited enormously from Linde Family support.

Early on in his days in Boston, Ed became involved with Beth Israel Hospital, serving as its Chairman of the Board from 1989 to 1991; he was a Trustee for Life of Beth Israel Deaconess Medical Center, formed when Beth Israel Hospital merged with the Deaconess Hospital. Ed was diagnosed with multiple myeloma seven years ago; his mantra was to take things one day at a time and live for the moment. His experience led to an interest in "personalized medicine" and was the impetus behind the creation of the Linde Family Program in Cancer Chemical Biology at Dana-Farber, and the Linde Family Professorship in Medicine at Harvard Medical School and Dana-Farber.

A tremendous role model to everyone he touched, Ed leaves his wife Joyce, his two children Doug Linde and Karen Linde Packman, their spouses Carol and Jeff, and five grandchildren, Kate, Maddie, Sam, Julia, and Hannah. In lieu of flowers, the family has requested that donations be made for myeloma research, payable to "Dana-Farber Cancer Institute" and sent to the attention of Kenneth Anderson, MD, Dana-Farber Cancer Institute, 44 Binney Street, M557, Boston, MA 02115.



JAMES LEVINE, MUSIC DIRECTOR
BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

Thursday, February 11, 8pm | **THE LINDE FAMILY CONCERT**
Friday, February 12, 8pm
Saturday, February 13, 8pm

JAMES LEVINE conducting

BERG — THREE PIECES FOR ORCHESTRA, OPUS 6

Präludium [Prelude]
Reigen [Round Dance]
Marsch [March]

STRAUSS — FOUR LAST SONGS

Frühling [Spring]
September
Beim Schlafengehen [Upon Going to Sleep]
Im Abendrot [At Sunset]

RENÉE FLEMING, SOPRANO

Texts and translations begin on page 60.

{ I N T E R M I S S I O N }

UBS IS PROUD TO SPONSOR THE BSO'S 2009-2010 SEASON.

These concerts will end about 10:15.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, watch alarms, and other electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

MAHLER SYMPHONY NO. 4 IN G

Recht gemächlich [Pretty easygoing]
In gemächlicher Bewegung. Ohne Hast.
[At an easygoing pace. Without haste.]
Ruhevoll (Poco adagio)
[Serene (Somewhat slow)]
Sehr behaglich [Very cozy]

RENÉE FLEMING

Text and translation begins on page 72.

THURSDAY EVENING'S APPEARANCE BY RENÉE FLEMING IS SUPPORTED BY THE ALAN J. AND SUZANNE W. DWORSKY FUND FOR VOICE AND CHORUS.

FRIDAY EVENING'S APPEARANCE BY RENÉE FLEMING IS SUPPORTED BY THE ROBERTA M. STRANG MEMORIAL FUND.

THE **BSO** ONLINE

watch listen explore

BUY TICKETS • SUBSCRIBE • DONATE • PROGRAM LISTINGS
DOWNLOAD PODCASTS • HISTORICAL FACTS • BIOGRAPHIES

VISIT US AT **BSO.ORG**

All the bigwigs.



99.5 All Classical
A service of WGBH
On the radio & online at **995allclassical.org**

Think you know these composers' faces?
E-mail us at **bigwigs@wgbh.org** for the answers!



Michael J. Lutch

From the Music Director

I'm crazy about Berg's Opus 6 Three Pieces for Orchestra; I do them whenever I can, even more often than Schoenberg's Five Pieces, Opus 16, or Webern's Six Pieces, *his* Opus 6. (I recorded all three of these sets of pieces in 1986, for one of my very first albums with the Berlin Philharmonic—and then I took the opportunity to record the Berg pieces a second time with the Met Orchestra several years later, when we also recorded Berg's *Lulu* Suite and *Wozzeck* Fragments with Renée Fleming.) The Three Pieces come from a time when a number of composers were looking to formulate orchestral music along lines different from what had for so long been the norm, i.e., symphonies, and then tone poems; the answer was to create a set or series of pieces with individual, contrasting characters.

The first of Berg's pieces, the shortest of the three, is a relatively brief Prelude, but one with a wonderful shape and evocative, inviting atmosphere. Then comes *Reigen*—literally "Round Dance"—which develops circular dance patterns in direct juxtaposition to, and contrasting strongly with, the duple time of the third movement, *Marsch*, which grows increasingly militaristic and aggressive. In reflecting the inexorability of social and military interactions, *Reigen* and *Marsch* are rather like character studies for Berg's opera *Wozzeck*, which he was just starting to concentrate on at that time (the Three Pieces are his Opus 6, *Wozzeck* Opus 7). The end of the *Marsch* is abrupt and cataclysmic; at the very end, Berg even uses a hammerstroke, reminiscent of the hammerstrokes in the finale of Mahler's Sixth Symphony—the only other orchestral work I know to use a hammerstroke, though for a different purpose.

Berg is one of my very favorite composers, and one of very few geniuses who could do whatever he wanted. Given his relatively short life (both he and Mahler died at fifty), and the fact that he worked so painstakingly, he didn't leave us a great quantity of works; but everything came out a masterpiece: songs with piano and with orchestra; chamber music including the Four Pieces for clarinet and piano; the Piano Sonata;

the Violin Concerto; the Chamber Concerto for Piano, Violin, and Thirteen Winds; the Three Pieces, Opus 6; and of course the two great operas, *Wozzeck* and *Lulu* (the latter left unfinished at his death, Berg having interrupted work on *Lulu* to write the Violin Concerto). I've been very fortunate in being able to study and perform all of his music.

Opus 6 is the only one of Berg's works to be conceived and written for large orchestra on its own. It's extraordinary music in content and structure, and provides a way to immerse oneself in Berg's orchestral language outside the opera house. I've given many performances of it over the years, with the Met Orchestra, Vienna Philharmonic, Berlin Philharmonic, Chicago Symphony, etc. But somehow it never manages to fully enter the repertoire in the way one would hope: it's as if, with Berg, each new generation of listeners has to start again at the beginning. His music doesn't reveal its secrets immediately, and perhaps there just isn't enough of it. It's so full of amazing content, contrapuntally and harmonically fascinating, with an absolutely clear, airtight structure. Had he not died so early, he might have written more orchestral works. Yet he's one of the greatest composers of our world of orchestral writing. There's a tremendous amount to hear in this piece, so I hope you'll listen with your hearts and minds open; and maybe you'll want to hear it again.

Though Strauss was an incredibly talented, fluent, and brilliant composer, he didn't always, or even almost always, achieve 100% masterpieces (like, say, Bach, Mozart, Brahms, or Berg), if for different reasons. He once even called himself "a first-rate second-rate composer"! Sometimes he just didn't find the creative center of a piece; but on those occasions when he did—as with the Four Last Songs—he unquestionably joined the ranks of the greatest composers. The nature of a piece and the way it's performed may or may not make one want to put certain works aside for a period of time, but that's never the case here. The Four Last Songs are among the best masterpieces of the orchestral song literature, and remarkably accessible at first hearing, even though they're filled with countless wonderful details—not only in how the words are set, but also in such touches as the extended violin solo of the third song, and the short horn solo at the end of the second, which is set up so beautifully it's impossible not to be moved. The vocal lines call for an extremely long breath and wide expressive range; yet, like only a small segment of the soprano repertoire, these songs have worked, and continue to work, with a remarkable number of great sopranos, regardless of their voice type. (For example, not long after the premiere with the dramatic soprano Kirsten Flagstad, they were taken up by such singers as Sena Jurinac, who also sang mezzo roles, and the high lyric sopranos Elisabeth Schwarzkopf and Lisa Della Casa.)

I'm always beside myself with joy when performing music for instruments and voice. It's of course a particular pleasure to do orchestral songs with a great orchestra like the BSO, and even more so this week with Renée Fleming here—not only for the

serene, reflective sentiments of the Strauss, but also for the finale of Mahler's Fourth Symphony. In contrast to the Four Last Songs, the voice in the Mahler needs to be so positive and wonderfully childlike in spirit (but never in the manner of parody); yet both works are so luminous and moving, in entirely different ways.

There's a big Mahler anniversary coming up in 2010-11—the 150th of his birth, and the hundredth of his death. The BSO and I have already played his First, Third, Fourth, Sixth, Eighth, and Ninth symphonies together, as well as *Das Lied von der Erde*. We'll be performing the Seventh in April, and the Second to open our 2010 Tanglewood season. As Mahler himself once commented (to Sibelius), a symphony, for him, had to encompass an entire universe; his is a body of work unlike any other. It was Mahler, by the way, who was Berg's favorite living composer, and who influenced Berg more than any composer other than Arnold Schoenberg, Berg's teacher. Though they were born a quarter-century apart—Mahler in 1860, Berg in 1885—their music speaks a remarkably similar language. (With Mahler and Strauss, Berg was also the other great composer of orchestral song, but that's a discussion for another time.)

Mahler's beguiling, happy Fourth is many people's favorite Mahler symphony; it's particularly classically organized, with no extra movements, and a length that doesn't exceed Schubert's biggest symphony. It's so immediately inviting, one need hardly say anything about it at all. At the beginning, the sound of sleighbells places us squarely on earth, where we also stay for the second movement, which contains a "devil's violin solo" for which the concertmaster uses a specially tuned instrument. But then the slow movement—a gorgeous and profoundly moving set of variations for orchestra (like the slow movement of Beethoven's Ninth, which is likewise the third movement of that work)—leads us to the "Life in Heaven" song that is the finale, and which transports us musically, psychologically, emotionally, and spiritually to a place that couldn't be farther away, or more different, from where we started.



THIS MONTH

Music *at the* Gardner

World Class Concerts in an Intimate Setting



Sunday Concert Series • SUNDAYS AT 1:30PM

FEBRUARY 21
Claremont Trio
Travels with the Claremonts: France
Debussy, Fauré, Ravel

FEBRUARY 28
Bella Hristova, violin
Young Artists Showcase—First Prize Winner,
2009 Young Concert Artists International Auditions
Beethoven, Corigliano, Saint-Saëns

MARCH 7
Paula Robison, flute
Paavali Jumppanen, piano
Jolivet, Harris, Copland, Schubert

MARCH 14
Paavali Jumppanen, piano
Messiaen: Vingt regards sur l'enfant Jésus

- Concerts every Sunday at 1:30pm
- Café open 11am-4pm
- Tickets online, by phone, or at the door
- Full schedule and FREE PODCAST at gardnermuseum.org

ISABELLA STEWART GARDNER MUSEUM

280 THE FENWAY BOX OFFICE 617 278 5156
WWW.GARDNERMUSEUM.ORG



Alban Berg

Three Pieces for Orchestra, Opus 6

ALBANO MARIA JOANNES BERG was born in Vienna on February 9, 1885, and died there on December 23, 1935. He began composing the Three Pieces for Orchestra in the spring of 1914 and completed the orchestral scores of the "Präludium" and "Marsch" in time to send them to his teacher Arnold Schoenberg for a birthday present in September; the score of the second piece, "Reigen," was not completed until the following summer. The "Präludium" and "Reigen" were performed for the first time in Berlin on June 5, 1923, at a concert for the Austrian Music Week; the conductor, Anton Webern, omitted the "Marsch" because of limited rehearsal time, and the complete work had to wait until April 14, 1930, for its first performance, at Oldenburg under Johannes Schüler. For this occasion Berg touched up many small details in the score, which had been published in facsimile in 1923; the revised edition, published in 1954 in a new engraving, includes Berg's change of the first trombone part from an alto to a tenor trombone, replacing a rare instrument with an easily available one but making the high-register part much more difficult to play.

THE THREE PIECES CALL FOR AN ORCHESTRA OF four flutes (all four doubling piccolos), four oboes (fourth doubling English horn), four clarinets in A (third doubling E-flat piccolo clarinet), bass clarinet in B-flat, three bassoons and contrabassoon, six horns in F, four trumpets in F, three tenor trombones and bass trombone, contrabass tuba, four timpani, bass drum (with and without cymbal attached), tenor drum, snare drum, suspended cymbals, hand cymbals, large tam-tam, small tam-tam, triangle, heavy hammer ("with nonmetallic sound"), xylophone, glockenspiel, two harps, celesta, and strings.

At the beginning of 1914 Berg was at a critical point in his artistic development. He had not yet reached the crossroads of his opera *Wozzeck*, which was to occupy him for five years between 1917 and 1922 and which would permanently alter the history of opera. But in 1914 he was fully involved with problems that had paralyzed his creativity for months and that would be resolved only by time, dogged effort, and the turn of events.

Berg's first independent effort as a composer—independent in the sense that he did not

INVESTING



It's about balancing your investments

DERBY AND COMPANY
INVESTMENT, TRUST & RETIREMENT SERVICES

7 WELLS AVE • NEWTON, MA 02459
Tel: 617.527.8900 • derbyandcompany.com

CELEBRATING OUR 100th ANNIVERSARY



Music center

Community Music Center of Boston offers music instruction for all ages, and abilities. From classical and jazz to pop and world music, we transform the lives of 5,500 students each week.

We are the longest-running provider of arts education in the Boston Public Schools.



Community Music Center of Boston
34 Warren Avenue, Boston, MA 02116
tel: 617-482-7494
web: **www.cmcb.org**

show his work to Schoenberg until it was entirely completed—was the Five Orchestral Songs on Picture-postcard Texts of Peter Altenberg, Opus 4, composed in the summer of 1912. This remarkable song cycle was also Berg's first attempt at writing for orchestra, and he was especially eager to gain Schoenberg's approval for what had been, for Berg, a bold step. Schoenberg was at first encouraging, and invited Berg to have two of the songs performed in a concert in Vienna on March 31, 1913, under Schoenberg's direction. The concert was unexpectedly a catastrophe; a sizable audience in the Grosser Musikvereinssaal hooted Berg's songs off the stage, fistfights broke out, and the police had to be called in. Disgusted by the experience, Berg never again attempted to get the Altenberg Songs performed. (They did not receive a complete performance anywhere until 1953.) There was another reason as well. Berg's public humiliation was followed shortly afterwards by a private one: Schoenberg's rejection of the songs. We do not know all the details, but Berg's letters reveal clearly that Schoenberg judged Berg to be on the wrong track in the Altenberg Songs; there was too much abstract technical artifice, he felt, too much willful novelty, and, above all, the short, aphoristic form of some of the songs violated Berg's own better nature as a composer. After nearly a century, with better hindsight, we can show that Schoenberg's summary judgment of Berg's songs was wrong. But Berg took it to heart all the same, and after a year of soul-searching (during which he composed only the Four Pieces for clarinet and piano, Opus 5, another exercise in brevity which he was later to find unsatisfactory), began to write the Three Pieces for Orchestra. If Schoenberg wanted from Berg a work which in terms of dimensions and development would be the opposite of the two songs which he had performed, he certainly got one. Berg wrote to his wife on July 11, 1914:

> If I dedicate the new orchestra pieces to Schoenberg, it's because I've owed him, as my teacher, the dedication of a big work for a long time. In Amsterdam he asked me for them directly—indeed, he ordered them. He was their inspiration, too, as much from my hearing his orchestra pieces [Five Pieces for Orchestra, Opus 16] (although please note: mine don't resemble his at all in feeling, they will even be fundamentally different!) as in his cautionary advice to me to write character pieces.

(Berg would later also dedicate his Chamber Concerto and his opera *Lulu*, his largest work, to Schoenberg.)

The Three Pieces did turn out as "fundamentally different" from Schoenberg's Five Pieces as two masterworks could be. Berg's effort seems constantly to be striving beyond the already exaggerated extremes of musical expression and gesture that so strongly characterize Schoenberg's Five Pieces. No other work of Berg's shows such a feverish complexity of texture; no other printed score of his contains such a density of expression marks or changes of tempo (some 75 of the latter in the *Marsch* alone, an average of more than one every three measures), and only *Wozzeck* has an orchestra of comparable size. Even more than Mahler's Ninth Symphony, another work that profoundly influenced the Three Pieces, they tend to symbolize the feeling of utmostness, the last gasp of Imperial splendor of the decaying Austro-Hungarian Empire that would soon be torn apart. Small wonder, then, that Berg did not finish the Three Pieces until nearly a year after the Great

Real *people.* Real *heroes.*

From public servants that fight for our rights, to caregivers that dedicate their lives to the service of others, some of our country's greatest heroes live or work at Life Care Centers of America's skilled nursing and rehabilitation facilities.

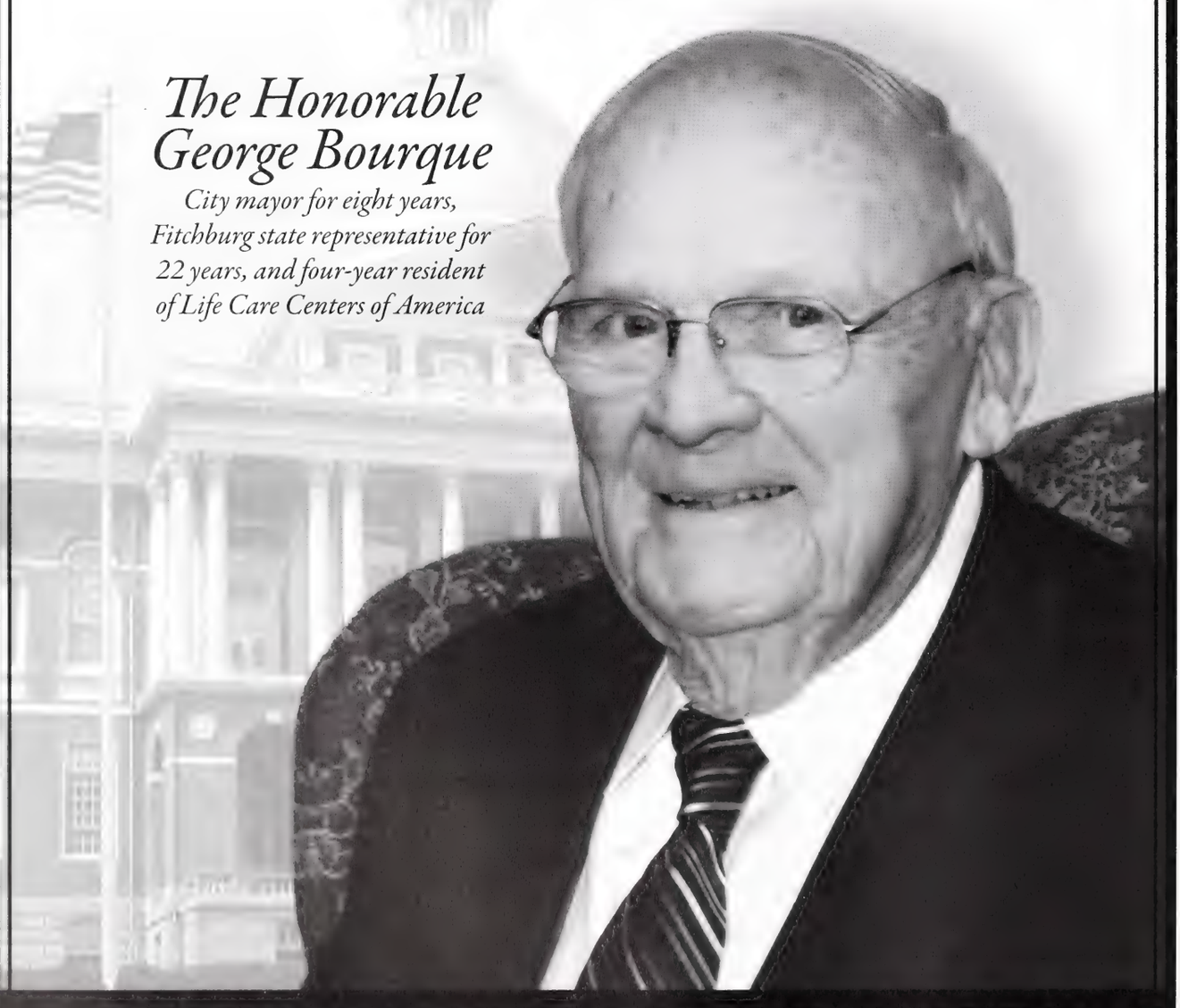
Life Care Centers of America®

www.LCCA.com

Joint Commission accredited

The Honorable George Bourque

City mayor for eight years, Fitchburg state representative for 22 years, and four-year resident of Life Care Centers of America



SKILLED NURSING • LONG-TERM CARE • REHABILITATION

11506

War began, and then did not compose anything at all for two years, when his absorption with *Wozzeck* would conquer his disillusionment.

The formal precision of Berg's Altenberg Songs is continued and expanded in the Three Pieces, with greater maturity, though perhaps without the same blaze of originality that marks the earlier work. The Altenberg Songs contain, for instance, the earliest known use of a twelve-tone series, a decade before Schoenberg made this idea the basis of a comprehensive system, and one would expect to see Berg exploring comparable devices in the Three Pieces, but the only twelve-tone structure of any kind (at least, so far discovered!) is a single chord, a stack of eleven perfect fourths in the middle of m. 66 of *Reigen*. There are a few other examples of tentatively serial techniques, but, although these are subtle, they do not form part of any overall serial conception. Instead, there is an obsessive concern with motivic manipulation and transformation that makes the Altenberg Songs seem by comparison a mere exercise. It is not too much to say that a century of tradition in cyclic form, beginning with such works as Schubert's *Wanderer* Fantasy and Liszt's *Faust* Symphony and carrying through Brahms, Mahler, Strauss, and Schoenberg, reaches a *ne plus ultra* in this work.

Five cyclic themes unify the Three Pieces. The following example shows them as they first appear in the *Präludium*:



Of these, II, III, IV, and V appear also in *Reigen*, while I, II, III, and V appear in the *Marsch*. Beyond these five, there are themes that appear exclusively in the individual pieces—just one in the *Präludium*, five in *Reigen*, and no less than thirty-one in the *Marsch*.

The *Präludium* demonstrates the most obviously symmetrical overall structure in the Three Pieces. Its formal outlines are easily perceived, beginning and ending in unpitched percussion. As tones begin to appear, first vaguely (timpani, m. 3) and then more definitely (flute, horns, strings, m. 4), they are distributed in a constantly changing assortment of rhythmic layers; at the end of the piece, they die away in retrograde fashion, leaving only a single tam-tam stroke at the end. This explicit *Bogenform* (arch form) is precisely anal-

Boston University College of Fine Arts
School of Music and School of Theatre present the
BU Opera Institute and BU Chamber Orchestra in

Così fan tutte

February 18-21, 2010



William Lumpkin
conductor

Lawrence Edelson
guest stage director

Music by
Wolfgang Amadé Mozart

Libretto by
Lorenzo da Ponte

In Italian with supertitles by Allison Voth

BOSTON UNIVERSITY

Tickets
$20, $15

Box Office
www.BostonTheatreScene.com or 617.933.8600

Venue
Boston University Theatre
264 Huntington Avenue, Boston

Unique HOMES & Good Living.

Chobee Hoy associates

Brookline's leading real estate agency,
known for exceptional service and commitment

18 Harvard Street
Brookline, MA 02445 -7905

617 . 739.0067
homeahoy@chobeehoy.com

we will find you a great place to live



Arnold Schoenberg's portrait of Alban Berg, 1910

ogous with Schoenberg's *Farben* (*Colors*), the third of his Five Pieces for Orchestra, in which an initial chord is varied by subtle changes of pitch projected through a regularly changing instrumentation without rhythmic variation, eventually to return to the starting point. On a somewhat more abstract level, Berg's *Bogenform* is also defined by a chord series, an actual pattern of six harmonies, stated clearly at the beginning (accompanying first the bassoon in mm. 6-8, and then the awesome high E-flat in the trombone (mm. 9-11), and partly reversed at the end (mm. 42-43, then 50-53), but with much variation in between. In both Schoenberg's *Farben* and Berg's *Präludium* the center of the arch is represented by a climax of activity; but where Schoenberg's is pianissimo, Berg's is as massive as anything he ever wrote, and occurs at the summit of some thirty successive or simultaneous statements of a single main motive (mm. 35-36). The collapse of this climax leads to the four thematic fragments II, III, IV, and V shown above.

The second piece, *Reigen*, though initiated by the closing theme V of the *Präludium*, is wholly different in character. (The title means "round dance," or any kind of dancing in a circle. Arthur Schnitzler's notorious play [1896] of the same title, which Berg certainly would have known, is familiar in English as *Merry-go-round*; the movie version of the play is *La Ronde*.) The greater part of the piece emphasizes the harmonic and coloristic dimensions, with nothing like the relentless contrapuntal development of motives that characterizes the other two pieces. The various episodes of *Reigen* are well separated from each other by the prominence of one or another melody or by the *Ländler* character

BRIGHAM UROGYNECOLOGY GROUP

proudly supports the

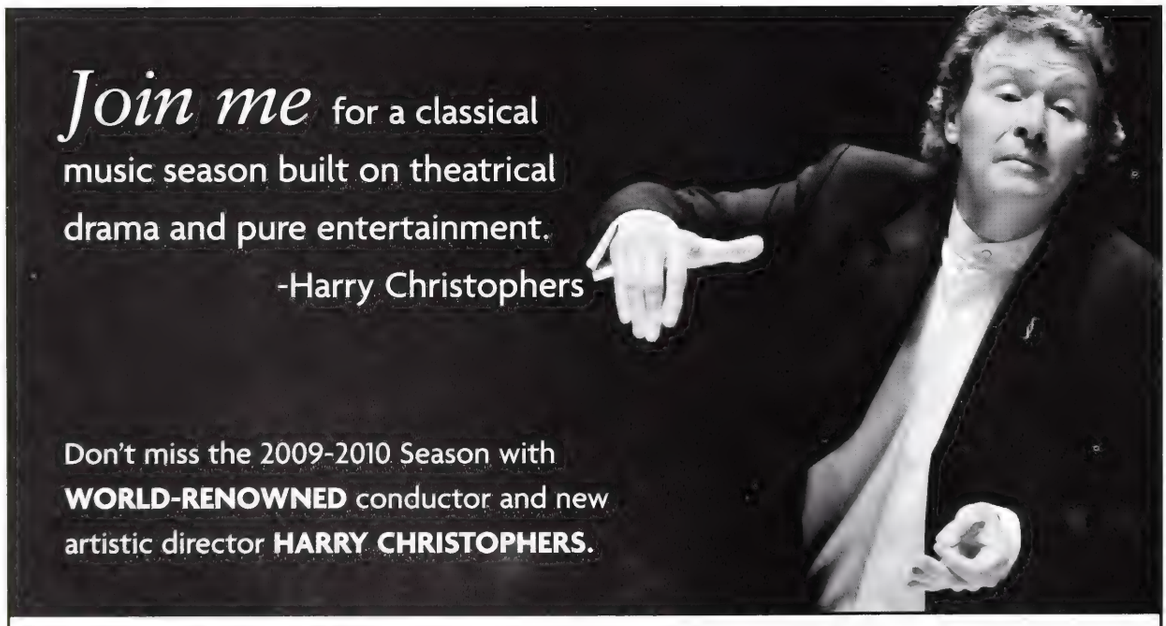
BOSTON SYMPHONY ORCHESTRA

The Division of Urogynecology at BWH offers advanced diagnosis and treatment for women with incontinence and other urogynecologic conditions.

Contact us at **www.brighamandwomens.org/urogynecology** or **(617) 732-4838**

BWH BRIGHAM AND WOMEN'S HOSPITAL

A FOUNDING MEMBER OF PARTNERS HEALTHCARE



Handel AND Haydn SOCIETY

HARRY CHRISTOPHERS
Artistic Director

Call or click today to secure your seats!
www.handelandhaydn.org • 617 266 3605

that reappears and disappears. But the real fascination of the piece lies in the detail of its upper- and middle-register orchestration. Stravinsky refers to one passage (mm. 89-93) as "one of the most remarkable noises [Berg] ever imagined": a contrapuntal menagerie of one theme in four flutter-tongued trumpets, four oboes, and violas *sul ponticello*, another theme in six horns, four clarinets, and first violins, and a third theme in four piccolos, clarinet, three bassoons, contrabassoon, tuba, two harps, celesta, cellos, and basses—plus several accompanimental parts! But the final measures of *Reigen* are orchestrally even more interesting: a succession of imitative entries of the V theme, beginning at m. 110 with four oboes, followed by four solo violins, then clarinets, finally four piccolos, all of these settling down on slow trills, while below them, successive entries of the inversion of the V theme (violas, trombone, bassoons, cellos), each beginning on a successive note of the V theme (tuba). Everything trills to a stop on an eleven-note chord at m. 119, while theme III makes one final pianissimo appearance (muted horns and trumpets).

The *Marsch* is as long as the *Präludium* and *Reigen* combined, more consistently frantic than either of them, and serves not only as a climax to the Three Pieces but as a spectacular capstone to all of Berg's pre-war achievement. As George Perle says in his book on Berg's operas:

> The *Marsch* was completed in the weeks immediately following the assassination at Sarajevo and is, in its feeling of doom and catastrophe, an ideal, if unintentional, musical expression of the ominous implications of that event. Fragmentary rhythmic and melodic figures typical of an orthodox military march repeatedly coalesce into polyphonic episodes of incredible density that surge to frenzied climaxes, then fall apart. It is not a march, but music about a march, or rather about the march, just as Ravel's *La Valse* is music in which the waltz is similarly reduced to its minimum characteristic elements. In spite of the fundamental differences in their respective musical idioms, the emotional climate of Berg's pre-war "marche macabre" is very similar to that of Ravel's post-war "valse macabre."

The textural complexity of the *Marsch* was never again approached by Berg and has indeed been approximated by only a few composers since. As in the *Präludium*, it is a direct consequence of the thematic treatment. (The huge number of themes mentioned earlier, thirty-one, does not include important self-standing variants, which might bring the total to forty or more.) The exposure of individual themes ranges from the self-contained (such as the flute-oboe melody of mm. 9-10, which reappears as a chromatically ascending ostinato canon in seven parts, mm. 84-90) to the pervasive (such as the five-note clarinet melody of m. 2, a basic motive stated perhaps fifty times in various transformations, the last time at mm. 169-170). Sometimes the themes are nothing but blocks of harmony, bodily transplanted, with their orchestration turned inside out (compare mm. 25-28 with mm. 136-139, or mm. 37-38 with mm. 140-141). The overall form that results is essentially episodic, from one kind of texture to another, in which no particular thematic integration is apparent to distinguish the piece as a whole. (Charles Rosen, in his book on sonata forms, surely stretches a point when he states that this movement

WOODSTOCK
Est. 1929

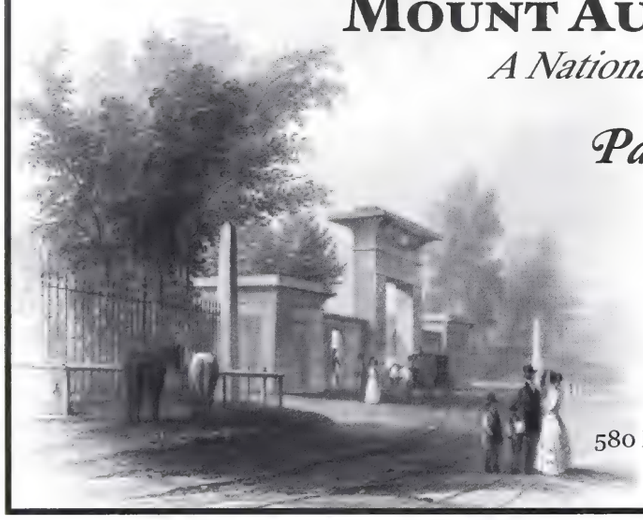
Creating and preserving wealth for more than seventy-five years

A wealth management firm providing highly personalized financial counseling and investment services to high net-worth individuals and their families, trustees, corporations and philanthropic institutions.

For more information, please contact Paul D. Simpson at 617.896.8531

27 School Street, Boston, MA 02108 | 617.227.0600 | www.woodstockcorp.com | psimpson@woodstockcorp.com

MOUNT AUBURN CEMETERY
A National Historic Landmark



Part of Boston culture since 1831.

Beautiful, timeless and still available.

580 Mount Auburn Street | Cambridge, MA 02138
617-547-7105 | www.mountauburn.org

THE BOSTON CONSERVATORY
MUSIC DANCE THEATER

The Boston Conservatory
Orchestra

March 7, 2010 | Tickets: $12–$5

Sanders Theatre at Harvard University
45 Quincy St. | Cambridge

NIELSEN: *Helios* Overture
RAUTAVAARA: *Cantus Arcticus*
SIBELIUS: Symphony No. 5
ROSENBERG: Sinfonia Concertante

Markus Placci, violin
Patricia McCarty, viola
Laura Ahlbeck, oboe
Ronald Haroutunian, bassoon

For tickets, call the Harvard Box Office: (617) 496-2222 | www.bostonconservatory.edu/orchestra

is the earliest example of an atonal sonata form—a claim that can be better made for *Reigen*.) As in the other two pieces, a *Bogenform* is defined by the opening and closing events of the *Marsch* (if one ignores the final five-measure coda), but a more dramatic *Bogenform*, defining the span of the entire Three Pieces, comes from the "flashback" of a few bars earlier, at mm. 160-161, where the melody and harmony of mm. 11-13 of the *Präludium* suddenly reappear and just as suddenly dissolve. Otherwise there is no actual "march form," just as in any ordinary march by Sousa or Fučik or Blankenburg, where one strain follows another without thematic integration or development. There is a march style, but this too is often submerged entirely in the welter of changing textures and tempi.

The Three Pieces have never been among Berg's most popular works. Even today they stand at the limits of technical difficulty for most orchestras; far greater, perhaps, is the difficulty in hearing and comprehending the structural detail. Berg's *Hauptstimme* (principal voice) and *Nebenstimme* (secondary voice) markings are only partially helpful. The kaleidoscope of dynamic nuance and orchestral color is an immense challenge to the integrative imagination of the conductor, who must also maintain careful control over the constant subtleties of tempo. The composer John Adams doubtless had the *Marsch* in mind when he said that "many of the problems with Berg's music result from the fact that he wasn't a performer. Some of his music is wildly overwritten, a problem you don't get with Strauss or Mahler."

Berg himself seems to have realized the conceptual barriers that the Three Pieces posed for performer and listener. In *Wozzeck*, his next work, the orchestral body is nearly as large, but the textural complexity, though still dominated by the thematic structure, is the servant of the dramatic conception, and that is surely as it should be. Berg's uncanny instinct for form survived translation into the operatic domain with natural ease, with complete success, and at a new psychological level of musical maturity.

Mark DeVoto

MARK DEVOTO, *composer and writer, taught at Tufts University for nineteen years before his retirement in 2000. He studied at Harvard and Princeton, earning his doctorate with a dissertation on Berg's Altenberg Songs; his score of that work, for the new critical edition of all of Berg's works, appeared in 1997. He wrote the revised fourth (1978) and fifth (1987) editions of "Harmony" by his teacher Walter Piston and in 2004 published a book of analytical essays, "Debussy and the Veil of Tonality."*

THE EARLIEST DOCUMENTED PERFORMANCE BY A MAJOR AMERICAN ORCHESTRA *of Berg's Three Pieces—billed as the first New York performance, not as the American premiere—was given by the New York Philharmonic with Dimitri Mitropoulos conducting on November 20, 1952.*

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES *of Berg's Three Pieces for Orchestra (billed as the first Boston performances) were given by Pierre Boulez in February 1969, subsequent BSO performances (all of them subscription performances) being led by Edo de Waart (February 1975), Sir Colin Davis (December 1982), and Bernard Haitink (March 1993).*

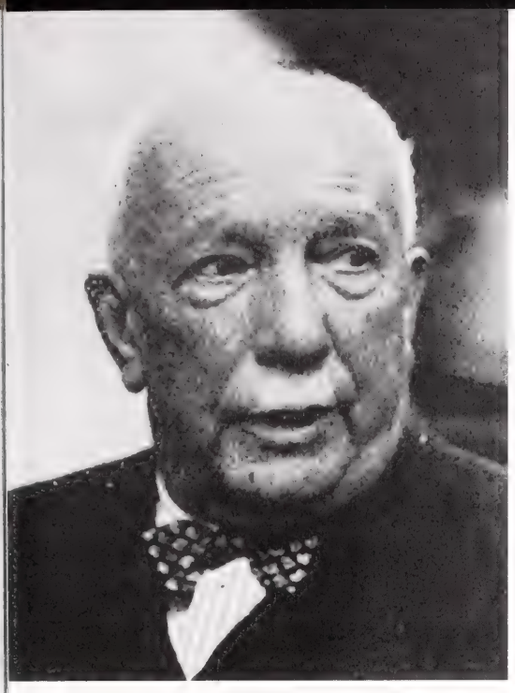


Fairmont
HOTELS & RESORTS

Mahler's No. 4 or Mozart's No. 40?
At The Fairmont Copley Plaza, we appreciate all our guests' preferences.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

For reservations or more information, call 1 800 441 1414 or visit www.fairmont.com



Richard Strauss

Four Last Songs

RICHARD GEORG STRAUSS was born in Munich, Bavaria, on June 11, 1864, and died in Garmisch, Germany, on September 8, 1949. Ernst Roth—who joined the London firm of Boosey & Hawkes in 1938, became Strauss's last publisher, and who gave these songs their title upon their posthumous publication—gives this account of their composition in a preface to the score: "The first sketches for 'Im Abendrot' are found in a notebook from the end of 1946 or the beginning of 1947. The final sketch of the score is dated 'Montreux, 27 April 1948' and the score itself was finished on 6 May that year. The sketch of 'Frühling' followed, with the full score completed at Pontresina on 18 July 1948. 'Beim Schlafengehen' was finished on 4 August and 'September' Strauss's last completed work, on 20 September of the same year." (But for more on the question of "Strauss's last completed work," see page 57.) Kirsten Flagstad sang the first performance on May 22, 1950, in the Royal Festival Hall, London, with Wilhelm Furtwängler conducting the Philharmonia Orchestra, the first American performance also being sung by Flagstad, on November 25, 1950, with the San Antonio Symphony under the direction of Max Rieger. At these early performances, the songs were given in the order in which they were composed, rather than the published order devised by Dr. Roth and which has become standard.

IN ADDITION TO THE SOLOIST, the score of the Four Last Songs calls for an orchestra of three flutes (one doubling piccolo) and an additional piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, bass tuba, harp, celesta, timpani, and strings.

Strauss spent most of October 1947 in London, where Sir Thomas Beecham had organized a festival presentation of his music. There was much excitement about this. Strauss was the most famous of living composers, and his music had been known in London for more than half a century. He had not been to England since 1936, and those were a long eleven years; furthermore, the end of the war was recent enough for any German still to be an object of curiosity. Strauss himself, by his failure to make a clear-cut statement of opposition to the Nazis in word or

At Brookhaven, lifecare living is as good as it looks.



Brookhaven at Lexington offers an abundance of opportunities for intellectual growth, artistic expression and personal wellness. Our residents share your commitment to live a vibrant lifestyle in a lovely community.

Call today for a tour!
781.863.9660 • 800.283.1114
www.brookhavenatlexington.org

BROOKHAVEN
AT LEXINGTON
A Full-Service Lifecare Retirement Community

CARF
EQUAL HOUSING OPPORTUNITY



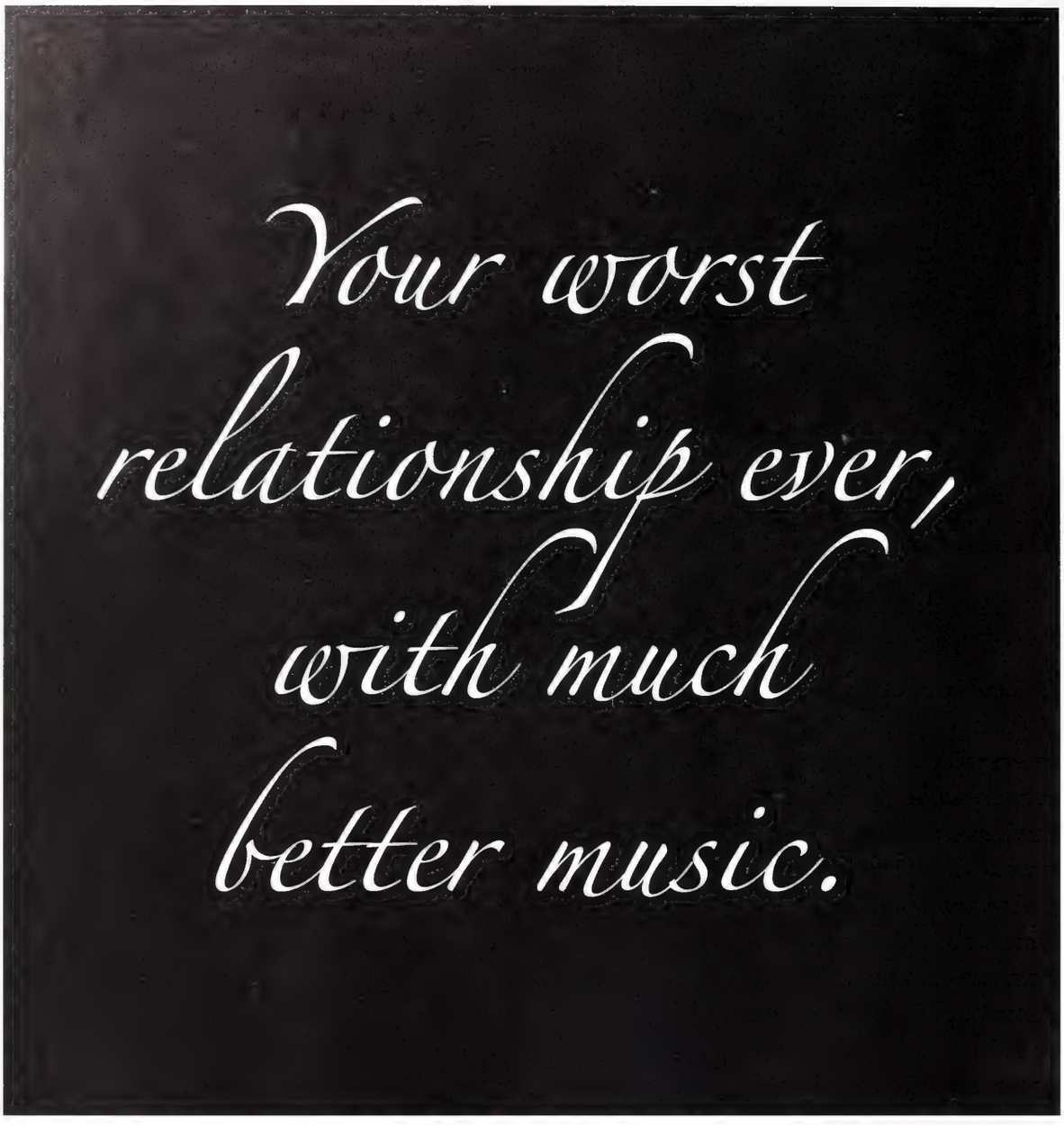
deed, had become a politically controversial figure. The inevitable press conference was held almost immediately following Strauss's arrival after what had been his first plane trip. Right off, a young reporter asked the 83-year-old composer what were his plans for the future. "Oh," said Strauss, never one to waste words, "to die."

Not quite two years later he realized that plan, remarking to his daughter-in-law that death was turning out to be just the way he had composed it at twenty-five in *Death and Transfiguration.* First, though, there was work to be done. In December 1947 he completed a Duet-Concertino for clarinet and bassoon with harp and strings, but the major effort was reserved for the following year. Even before his journey to London he had read Eichendorff's *Im Abendrot* (*In the Glow of Sunset*). It is odd that, except in *Die Tageszeiten* (*The Times of Day*), a work for male chorus and orchestra from 1928, the composer of 200 songs should never before have turned to that prince among German Romantic lyricists, but so it was. Encountering it for the first time in his old age, *Im Abendrot* affected him deeply. Its description of an old couple who have, hand in hand, traversed sorrow and joy, and who are now looking at what is perhaps death, perfectly fit the Strausses' own situation in the fifty-fourth year of their marriage, so necessary to them, so incomprehensible to nearly everyone else.

In September 1890, Pauline de Ahna, then twenty-eight, joined the Weimar Court Opera, where Strauss was the Third Conductor. Four years later, the general's daughter became engaged to the son of the horn virtuoso and the beer heiress, and the two young musicians were married soon after. Pauline Strauss is famously portrayed in the tone poem Strauss wrote four years later, *Ein Heldenleben* (*A Hero's Life*). "She is very complicated," Strauss wrote to Romain Rolland apropos that likeness, "*très femme,* a little perverse, a bit of a coquette, never the same twice, different each minute from what she was a minute before." Gay, flippant, tender, a little sentimental, exuberantly playful, gracious, emotional, angry, nagging, loving—these are some of the directions to the violin soloist in that scene in *Ein Heldenleben* that Strauss calls "The Hero's Companion."

The composer's friends, colleagues, and acquaintances most often perceived Pauline Strauss as rude, snobbish, coarse, shrewish, and an intellectual cipher. Some of these sides of her come out in Strauss's 1924 domestic comedy *Intermezzo*, but taking their life together all in all, Richard, as he once remarked, could read between the lines something invisible to others. The night scene in the *Symphonia domestica* of 1903-04 tells us that the Strausses enjoyed one hell of a potent love life. *Im Abendrot* is, in quite another coloration, a wondrously moving monument to their enduring devotion.

They had been through so much together, most of it triumph and success, though the Hitler years had brought them anxiety about their only son's Jewish wife and thus their "half-Aryan" grandchildren. But now they were old, Pauline was an invalid, they were out of the grandiose Garmisch villa that they had lived in since



**Why would you go back to a rogue like Don Giovanni,
who ruined the lives of hundreds of women?
It must be the music.**

**NEC performs Mozart's masterpiece
in fully staged performances with orchestra
and our talented young singers, March 12, 13, 14
at the Cutler Majestic Theatre in Boston's Theatre District.
Tickets $20 / $16 students, seniors / WGBH 2-for-1 discount
telecharge.com/800-233-3123
necmusic.edu/opera • twitter.com/necmusic**

NEC NEW ENGLAND CONSERVATORY



The Strausses' wedding photo, 1894

before World War I (paid for by the first two years of royalties on *Salome*). They were depressed and frightened by the events and failures of the last twelve years, although what private anxieties those years had given Strauss at the time about his accommodating attitude to the regime he despised we shall never know. (I wonder if even Pauline was made privy to that.) They were, in Eichendorff's word, "*wandermüde*"—"weary with wandering."

Strauss was aware of how hard Pauline had worked to create the protected conditions that had made his life's work possible. But there was more. That she had been a soprano—and a fine one—was a crucial part of her hold on him. The soprano voice was the musical sound he loved best in the world—he stipulated that the trio from Act III of *Der Rosenkavalier* be sung at his funeral—and Pauline's luminous tones are an informing and nourishing presence in countless pages of Strauss's operas and songs. The four songs Strauss completed in 1948 are a last love letter to that radiance.

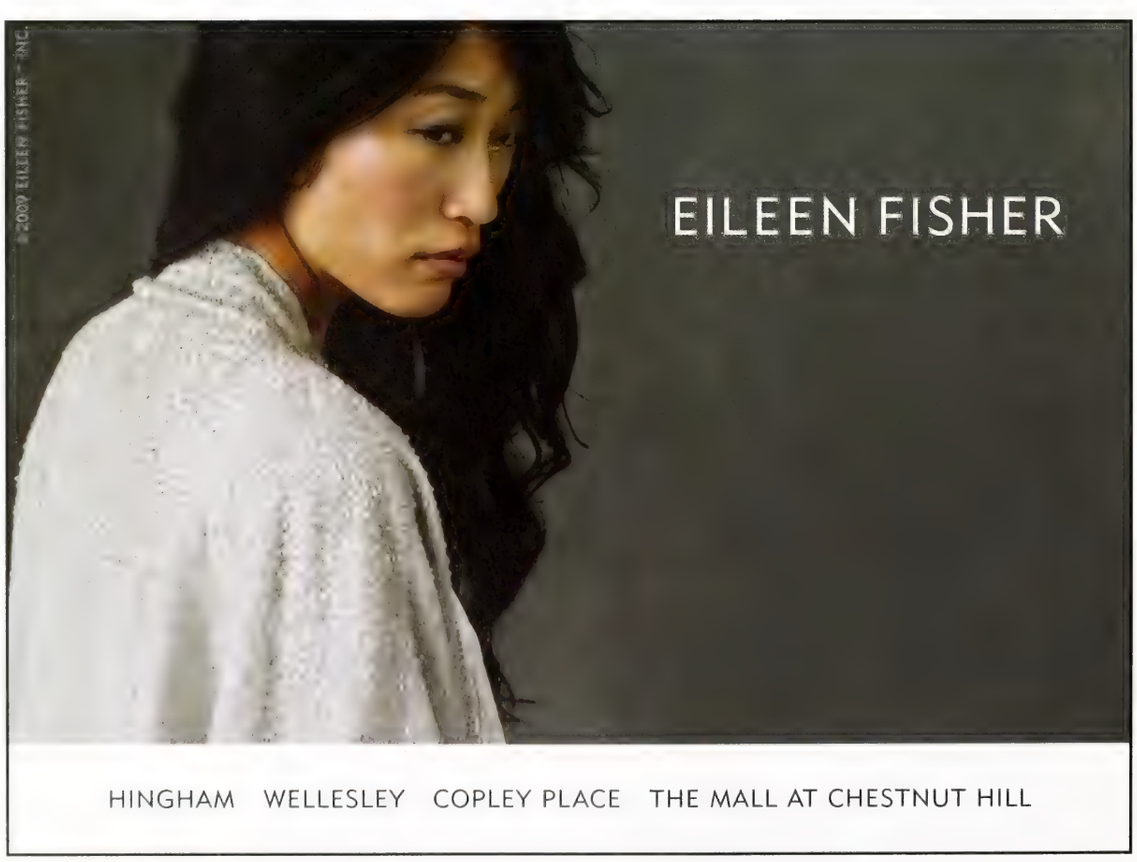
Just after Strauss had conceived the plan of setting *Im Abendrot*—to make, moreover, a real event of it by setting it as an orchestral song—an admirer provided a happy intervention by making him a present of a book of poems by Hermann Hesse. He had won the Nobel Prize for literature in 1946, but he was a far from widely read author—his great vogue among young readers was still twenty years off—and, though in every sense a particularly musical writer, he was ignored by his composing contemporaries with the exception of his compatriot, the Swiss composer Othmar Schoeck.*

* Hesse was born in the south of Germany to a Swabian mother and a Baltic father, spent five years of his childhood in Basel, and at twenty-two settled in Switzerland for good.

To Strauss this late discovery was a revelation. He immediately chose five of Hesse's poems, four to be set as Lieder, a fifth as a chorus. He abandoned the chorus when a sixteen-voice fugue had become "too complicated." The three solo songs flowed from his pen during the summer of 1948. Strauss also took a couple of days to orchestrate the accompaniment of *Ruhe, meine Seele!* (*Rest, my soul*), a song he had written in 1894.* Of course Strauss did not intend his Eichendorff and Hesse settings as "last songs" any more than Schubert meant his so-called *Schwanengesang* to be his true swan songs. However, a bladder infection that had bothered Strauss since the beginning of the year became worse, and surgery was necessary. After that there was no more energy for composition.

He read Beethoven quartets, restudied *Tristan und Isolde* (which he had known since boyhood and had first conducted in 1892), and received the occasional visitor. In June 1948 he had been cleared by the Allied Denazification Board, and in May 1949 he and his wife were allowed to return to their house in Garmisch. That June he was a distant but touched observer of his 85th-birthday celebrations. As September came round again, he died a peaceful death, a few bars of sketches for another Hesse song still on his desk. Pauline followed him in May. Nine days later "her" songs were heard for the first time, called into life by two of the twentieth

* The poet was Karl Henckell, an impassioned Socialist and Bismarck-hater, who, like Hesse, found a new home in Switzerland.





Strauss and Pauline

century's greatest musicians, also, both of them, unhappy and bewildered participants in the recent political upheavals.

To this history we must now make a small and touching addition. There is a fifth "last song," *Malven* (*Mallows*), on a text by the Swiss poet Betty Knobel. Dated November 23, 1948, it is a song with piano written by Strauss as a last gesture of affection and gratitude to the soprano Maria Jeritza. Jeritza was the dedicatee as well of *September*; during her singing years she was a great Tosca, Turandot, Jenůfa, and in the Strauss canon, Salome, Octavian in *Der Rosenkavalier,* Ariadne, the Empress in *Die Frau ohne Schatten,* and Helen in *Die ägyptische Helena.* Strauss inscribed *Malven* "To the beloved Maria, this last rose!" Jeritza, long settled in New York, kept the precious manuscript to herself, and it only came to light in 1986 when her papers were auctioned by Sotheby's there.

Little purpose is served by a guided tour through the Four Last Songs. Attending to the texts will lead you into the music as surely as the music carries you back to the poetry. But a few comments may be in order.

Frühling, dedicated to Willi Schuh and his wife (Schuh, critic of the *Neue Zürcher Zeitung*, was Strauss's choice to be his biographer), is the most lightly scored of the songs, with only woodwinds, horns, and harp, along with strings. It introduces us to Strauss's rapid harmonic changes as well as to the wondrously soaring lines that words such as *Lüften* ("skies"), *Vogelsang* ("bird song"), *Wunder* ("miracle"), and *Gegenwart* ("presence") drew from him.

I have mentioned the dedication of *September*, though in the score the renowned name of Maria Jeritza is in hiding as "Mrs. Seery" (actually the dedication is to "Mr. and Mrs. Seery"). In this song Strauss omits one of Hesse's adjectives. The

CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

the Boston University Tanglewood Institute presents

A Tribute to Doriot Anthony Dwyer

Former principal flute of the BSO & faculty member of Boston University and BUTI



TICKETS: $25, $50, $75, $100
Reception with the artists at $75 and $100 levels

BOSTON UNIVERSITY

CALL: 617-353-8995

Performances by

Doriot Anthony Dwyer, flute
Ann Hobson Pilot, harp
John Ferrillo, oboe
Richard Ranti, bassoon
Muir String Quartet

Tuesday, February 16, 2010
7:30 pm

BU College of Fine Arts
Concert Hall

855 Commonwealth Avenue
Boston, MA

All Concert Proceeds Benefit the
BUTI Scholarship Fund

BUTI is a program of the School of Music in the Boston University College of Fine Arts

poet has summer closing his *"müdgeword'nen grossen Augen,"* his "wearied great eyes."

In *Beim Schlafengehen,* inscribed to Herr and Frau Alfred Jöhr, he being a Swiss banker and a generous benefactor of Strauss's last years, Strauss takes Hesse's three stanzas to make a four-stanza song, the third of which is sung by a solo violin. Twice, at the beginning and again for the final stanza, "*Und die Seele...,*" Strauss arranges "sneak" entrances for the voice, something he had done so beguilingly in *Morgen!* (*Tomorrow!*), one of his first songs for Pauline.

Im Abendrot is a long looking back. It puts before us again the larks that sing when the curtain goes up on *Der Rosenkavalier* (the aftermath of a love scene); and when the poem ends in the question "*Ist dies etwa der Tod?*" ("Is this perhaps Death?"), the answer comes softly in a phrase written fifty-nine years earlier: a distant French horn—and this, his father's instrument, is the other quintessentially Straussian color—intones the theme of *Death and Transfiguration.*

Michael Steinberg

MICHAEL STEINBERG *was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.*

THE FIRST AMERICAN PERFORMANCE OF THE FOUR LAST SONGS *took place (as noted above) on November 25, 1950, with soprano Kirsten Flagstad and Max Rieger conducting the San Antonio Symphony Orchestra.*

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCE OF THE FOUR LAST SONGS *came only on July 8, 1983, at Tanglewood, with soprano Leontyne Price under the direction of Seiji Ozawa. (An earlier Tanglewood performance, on August 24, 1979, featured Montserrat Caballé with Zubin Mehta and the New York Philharmonic while the BSO was on tour in Europe.) Subsequent BSO performances have featured Jessye Norman (September 29, 1987, Opening Night of the 1987-88 season, with Ozawa conducting); Helen Donath (subscription performances led by Leonard Slatkin in March 1993); Felicity Lott (August 26, 2000, at Tanglewood, with André Previn conducting); Barbara Hendricks (the most recent subscription performances, in January/February 2003 with Neeme Järvi), and Renée Fleming (the most recent Tanglewood performance, on August 10, 2003, with Christof Perick conducting).*

RICHARD STRAUSS

Four Last Songs

FRÜHLING

In dämmrigen Grüften
Träumte ich lang
Von deinem Bäumen und blauen Lüften,
Von deinem Duft und Vogelsang.

Nun liegst du erschlossen
In Gleis und Zier,
Von Licht übergossen
Wie ein Wunder vor mir.

Du kennst mich wieder,
Du lockst mich zart,
Es zittert durch all meine Glieder
Deine selige Gegenwart!

Hermann Hesse

SPRING

In dusk-dim vaults
I've long dreamed
of your trees and blue skies,
of your fragrance and bird-song.

Now you are revealed,
glittering, adorned,
bathed in light
like a miracle before me.

You know me once again,
you beckon to me tenderly,
your blessed presence
sets all my limbs trembling!

SEPTEMBER

Der Garten trauert,
Kühl sinkt in die Blumen der Regen.
Der Sommer schauert
Still seinem Ende entgegen.

Golden tropft Blatt um Blatt
Nieder vom hohen Akazienbaum.
Sommer lächelt erstaunt und matt
In den sterbenden Gartentraum.

Lange noch bei den Rosen
Bleibt er stehn, sehnt sich nach Ruh.
Langsam tut er die
Müdgeword'nen Augen zu.

Hermann Hesse

SEPTEMBER

The garden mourns,
the cooling rain falls upon the flowers.
The summer shudders,
silently facing his end.

Leaf after golden leaf drops down
from the high acacia tree.
Summer, surprised and weak,
smiles at the fading garden-dream.

Yet he lingers still,
among the roses, yearning for rest.
Slowly he closes
his wearied eyes.

BEIM SCHLAFENGEHEN

Nun der Tag mich müd gemacht,
Soll mein sehnliches Verlangen
Freundlich die gestirnte Nacht
Wie ein müdes Kind empfangen.

Hände, lasst von allem Tun,
Stirn vergiss du alles Denken,
Alle meine Sinne nun
Wollen sich in Schlummer senken.

Und die Seele unbewacht,
Will in freien Flügen schweben,
Um im Zauberkreis der Nacht
Tief und tausendfach zu leben.

Hermann Hesse

UPON GOING TO SLEEP

Now the day has made me weary:
let the starry night gather up
my ardent longings, lovingly,
as it would a tired child.

Hands, leave off all your toil,
mind, put aside all your thoughts:
all my senses long
to settle, now, into slumber.

And the soul, unencumbered,
wants to soar in free flight
into night's magic realm,
to live deeply, a thousandfold.

IM ABENDROT

Wir sind durch Not und Freude
Gegangen Hand in Hand:
Vom Wandern ruhen wir
Nun überm stillen Land.

Rings sich die Täler neigen,
Es dunkelt schon die Luft,
Zwei Lerchen nur noch steigen
Nachträumend in den Duft.

Tritt her und lass sie schwirren,
Bald ist es Schlafenszeit,
Dass wir uns nicht verirren
In dieser Einsamkeit.

O weiter, stiller Friede!
So tief im Abendrot.
Wie sind wir wandermüde—
Ist dies etwa der Tod?

Josef von Eichendorff

AT SUNSET

Through pain and joy
we've traveled hand in hand;
let's rest from wandering, now,
above the quiet land.

Around us the valleys are waning,
already the sky is darkening,
yet, still, two larks, dream-seeking,
soar upward into the air.

Step close and let them fly,
it's nearly time for sleep:
lest we lose our way
in this solitude.

O spacious, silent peace,
so deep in evening's glow!
How travel-weary we are—
Could this perhaps be death?

translations by Marc Mandel

German texts set to music by Richard Strauss copyright Boosey & Hawkes, Inc., ©1950, renewed 1977.

Stately Meets State-of-the-Art



W

The Woodlands at Belmont Hill.



Two- and three-bedroom luxury townhomes ~
Surrounded by nature, yet just nine miles from Boston.

Visit our designer model homes open daily
from 10 a.m. to 5 p.m. *(Thursdays by appointment only)*
or call **617-489-4898** for a private showing.

3 Stables Way, Belmont, MA 02478
www.TheWoodlandsAtBelmontHill.com



Gustav Mahler

Symphony No. 4 in G

GUSTAV MAHLER was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. Except for the finale, which was composed as a song with piano accompaniment in February 1892, he wrote his Fourth Symphony between June 1899 and April 1901. He continued, however, on the basis of his experience conducting the work, to tinker with the orchestration. The score published in 1963 by the International Gustav Mahler Society, Vienna, incorporates the composer's final revisions, made after the last performances he conducted with the New York Philharmonic in January 1911. Mahler led the first performance of the work on November 25, 1901, with the Kaim Orchestra of Munich; the soprano was Margarete Michalek.

THE SCORE OF MAHLER'S SYMPHONY NO. 4 calls for an orchestra of four flutes (third and fourth doubling piccolo), three oboes (third doubling English horn), three clarinets (second doubling E-flat clarinet, third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets, timpani, bass drum, triangle, sleigh bells, glockenspiel, cymbals, tam-tam, harp, and strings, plus solo soprano.

Many a love affair with Mahler has begun with the sunlit Fourth Symphony. Mahler himself thought of it as a work whose transparency, relative brevity, and non-aggressive stance might win him new friends. In the event, it enraged most of its first hearers. Munich hated it, and so did most of the German cities—Stuttgart being, for some reason, the exception—where Felix Weingartner took it on tour with the Kaim Orchestra immediately after the premiere. In a letter of September 1903, Mahler refers to it as "this persecuted stepchild." It at last made the impression he had hoped for at a concert he conducted in October 1904 with the Concertgebouw Orchestra in Amsterdam (the program: Mahler Fourth—intermission—Mahler Fourth).

The very qualities Mahler had banked on were the ones that annoyed. The bells, real and imitated (in flutes), with which the music begins! And that chawbacon tune in the violins! What in heaven's name was the composer of the *Resurrection* Symphony up to with

this newfound naiveté? Most of the answers proposed at the time were politicized, anti-Semitic, ugly. Today we perceive more clearly that what he was up to was writing a Mahler symphony, uncharacteristic only in its all but exclusive involvement with the sunny end of the expressive range. But naive? The violin tune, yes, is so popular in tone that we can hardly conceive that once upon a time it didn't exist,* but it is also pianissimo, which is the first step toward subverting its rustic simplicity. Then Mahler marks accents on it in two places, both unexpected. The first phrase ends, and while clarinets and bassoons mark the beat, low strings suggest a surprising though charmingly appropriate continuation. A horn interrupts them midphrase and itself has the very words taken out of its mouth by the bassoon. At that moment the cellos and basses assert themselves with a severe "as I was saying," just as the violins chime in with their own upside-down thoughts on the continuation that the lower strings had suggested four bars earlier. The game of interruptions, resumptions, extensions, reconsiderations, and unexpected combinations continues—for example, when the violins try their first melody again, the cellos have figured out that it is possible to imitate it, lagging two beats behind (a discovery they proffer with utmost discretion, pianissimo and deadpan)—until bassoons and low strings call "time out," and the cellos sing an ardent something that clearly declares "new key" and "second theme."

"Turning cliché into event" is how Theodor W. Adorno characterized Mahler's practice. Ideas lead to many different conclusions and can be ordered in so many ways: Mahler's master here is the Haydn of the London symphonies and string quartets of the 1790s. The scoring, too, rests on Mahler's ability to apply an original and altogether personal fantasy to resources not in themselves extraordinary. Trombones and tuba are absent;

* As a matter of fact, Mahler's biographer, Henry-Louis de La Grange, identifies allusions to two Schubert piano sonatas in this theme and in the one of the finale (respectively, the first movement of the sonata in E-flat, D.568, and the finale of the sonata in D, D.850).

OCEAN CROSSINGS

Friday, March 5 | 8 pm
Tsai Performance Center

BMV presents four works for chamber ensemble, including the world premiere of Rand Steiger's *Elliott's Instruments,* written in homage to centenarian composer Elliott Carter.





BOSTON MUSICA VIVA
Richard Pittman
Music Director

Chou Wen-chung
Twilight Colors

Nicholas Maw
Ghost Dances

Donald Crockett
The Cinnamon Peeler
Pamela Dellal, mezzo-soprano

Rand Steiger
Elliott's Instruments
world premiere

For tickets, visit www.bmv.org or call (617) 354-6910

what's new in music



The Villa Mahler at Maiernigg on the Wörthersee, where Mahler spent summer holidays from 1900 to 1907 and composed his Fourth through Eighth symphonies

only the percussion is on the lavish side. Mahler plays with this orchestra as though with a kaleidoscope. He can write a brilliantly sonorous tutti, but he hardly ever does. What he likes better is to have the thread of discourse passed rapidly, wittily from instrument to instrument, section to section. He thinks polyphonically, but he enjoys the combining of textures and colors as much as the combining of themes. He values transparency, and his revisions, over ten years, of the Fourth Symphony are always and consistently in the direction of achieving a more aerated sound.

He could think of the most wonderful titles for the movements of this symphony, he wrote to a friend, but he refused "to betray them to the rabble of critics and listeners" who would then subject them to "their banal misunderstandings." We do, however, have his name for the scherzo: "*Freund Hein spielt auf*" ("Death Strikes Up").* Alma Mahler amplified that hint by writing that here "the composer was under the spell of the self-portrait by Arnold Böcklin, in which Death fiddles into the painter's ear while the latter sits entranced." Death's fiddle is tuned a whole tone high to make it harsher (the player is also instructed to make it sound like a country instrument and to enter "very aggressively"). Twice Mahler tempers these grotesqueries with a gentle Trio: Willem Mengelberg, the Amsterdam conductor, took detailed notes at Mahler's 1904 rehearsals, and at this point he put into his score that "here, he leads us into a lovely landscape." (Later, at the magical turn into D major, with the great harp chord and the violin glissandi crossing in opposite directions, Mengelberg wrote "*noch schöner*" ["still more beautiful"].)

The Adagio, which Mahler thought his finest slow movement, is a set of softly and gradually unfolding variations. It is rich in seductive melody, but the constant feature to which Mahler always returns is the tolling of the basses, *piano* under the pianissimo of the violas and cellos. The variations, twice interrupted by a leanly scored lament in the minor mode, become shorter, more diverse in character, more given to abrupt changes of outlook. They are also pulled more and more in the direction of E major, a key that dramatically

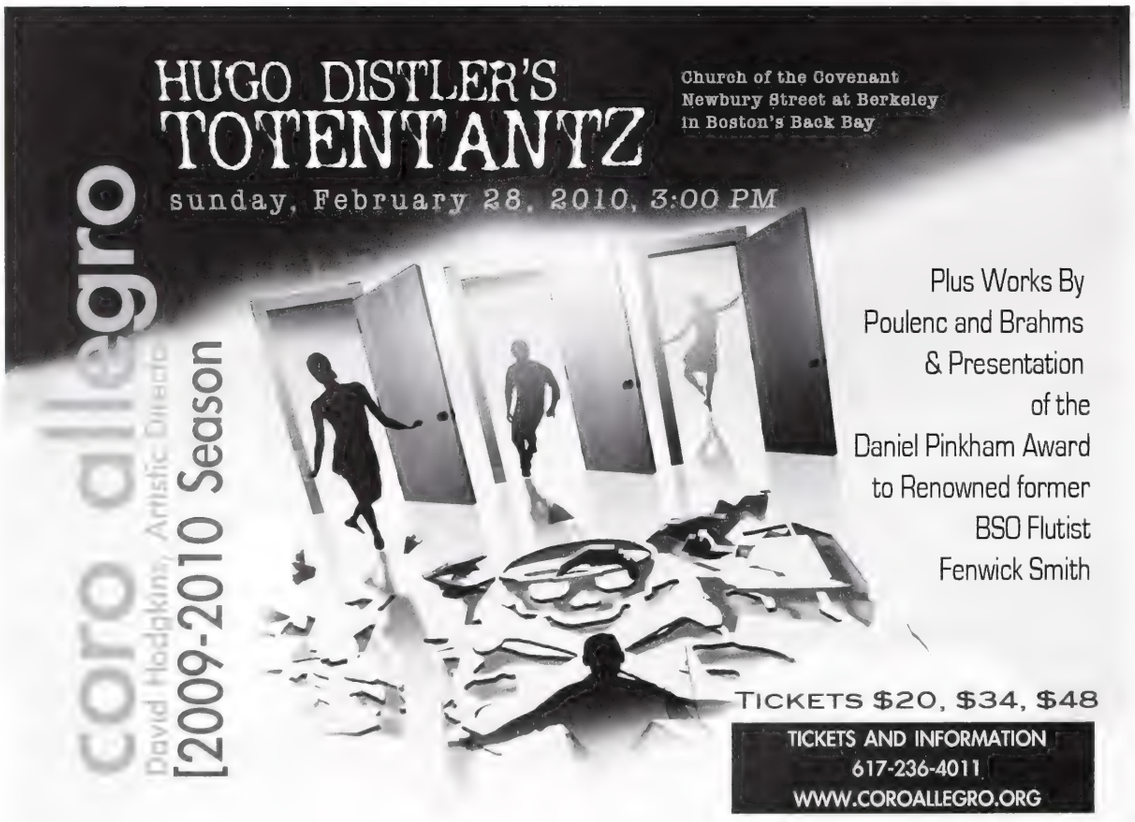
* "Freund Hein"—literally this could be rendered as "Friend Hal"—is a fairy-tale bogy whose name is most often a euphemism for Death.

asserts itself at the end of the movement in a blaze of sound. Working miracles in harmony, pacing, and orchestral fabric, Mahler, pronouncing a benediction, brings us back to serene quiet on the very threshold of the original G major, but when the finale almost imperceptibly emerges, it is in E. Our entry into this region has been prepared, but it is well that the music sounds new, for Mahler means us to understand that now we are in heaven.

On February 6, 1892, Mahler had finished a song he called "*Das himmlische Leben*" ("Life in Heaven"), one of five Humoresques on texts from *Des Knaben Wunderhorn* ("The Boy's Magic Horn"). *Des Knaben Wunderhorn* is a collection of German folk poetry, compiled in nationalistic and Romantic fervor just after 1800 by two poets in their twenties, Clemens Brentano and Achim von Arnim. That, at least, is what it purports to be: in fact, the two poets indulged themselves freely in paraphrases, additions, and deletions, fixing things so as to give them a more antique and authentic ring, even contributing poems all their own. However that may be, their collection, whose three volumes came out between 1805 and 1808, made a considerable impact, being widely read, discussed, criticized, and imitated.

A number of composers went to the *Wunderhorn* for texts,* none more often or more fruitfully than Mahler, who began to write *Wunderhorn* songs immediately after completing

* The Brahms Lullaby must be the most famous of all *Wunderhorn* songs.



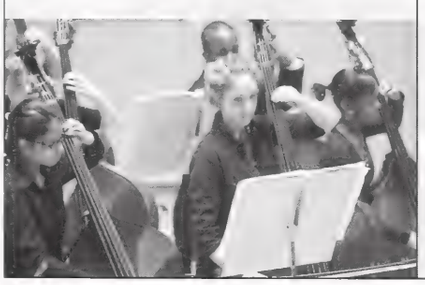
the First Symphony in 1888 (he had already borrowed a *Wunderhorn* poem as the foundation of the first of his *Traveling Wayfarer* songs of 1884-85). The *Wunderhorn* then touches the Second, Third, and Fourth symphonies. The scherzo of No. 2 was composed together and shares material with a setting of the poem about Saint Anthony of Padua's sermon to the fishes, and the next movement is the song "*Urlicht*" ("Primal Light"). The Third Symphony's fifth movement is another *Wunderhorn* song, "*Es sungen drei Engel*" ("Three Angels Sang"), and until about a year before completing that symphony, Mahler meant to end it with "*Das himmlische Leben*," the song we now know as the finale of the Fourth. That explains why the Third appears to "quote" the Fourth, twice in the minuet, and again in the "*Drei Engel*" song: those moments prepare for an event that was not, after all, allowed to occur (or that did not occur until five years and one symphony later).

For that matter, Mahler had to plan parts of the Fourth Symphony from the end back, so that the song would appear to be the outcome and conclusion of what was in fact composed eight years after the song. From a late letter of Mahler's to the Leipzig conductor Georg Göhler, we know how important it was to him that listeners clearly understand how the first three movements all point toward and are resolved in the finale. The music, though gloriously inventive in detail, is of utmost cleanness and simplicity. The solemn and archaic chords first heard at "*Sanct Peter in Himmel sieht zu*" ("Saint Peter in heaven looks on") have a double meaning for Mahler; here they are associated with details about the domestic arrangements in this mystical, sweetly scurrile picture of heaven, but in the Third Symphony they belong with the bitter self-castigation at having transgressed

Boston Youth Symphony
ORCHESTRAS
Federico Cortese, *Music Director*

Experience the future of classical music

"One of the leading youth orchestras in the country"
–The Boston Globe, May 2008



Sunday, March 14, 2010, at 3 pm
Symphony Hall

STRAVINSKY
Suite No. 1 for Small Orchestra

TCHAIKOVSKY
Symphony No. 5

Order your tickets today!
$25 and $30
617-266-1200
www.BYSOweb.org

In residence at Boston University

Photos by Michael J. Lutch

BMOP sound

UPCOMING RELEASES

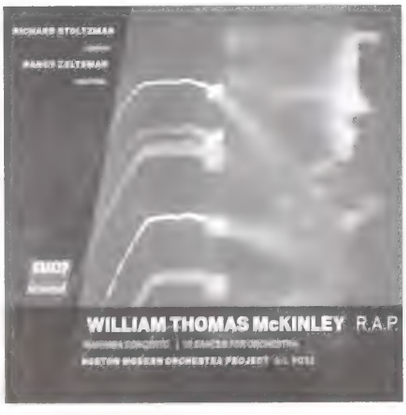


[1015]
SACD

DOMINICK ARGENTO JONAH AND THE WHALE

Thomas Oakes narrator
Daniel Norman tenor
Daniel Cole bass
Providence Singers
Boston Modern Orchestra Project
Andrew Clark conductor

"An engaging combination of 14th-century English poetry, sea chanteys, and work songs." PROVIDENCE MONTHLY

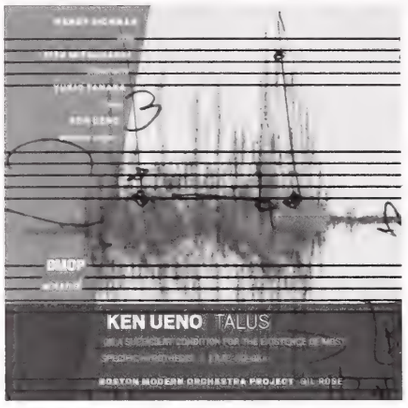


[1017]

WILLIAM THOMAS McKINLEY R.A.P.

CHILDHOOD MEMORIES" CONCERTO FOR MARIMBA AND ORCHESTRA | 13 DANCES FOR ORCHESTRA
Richard Stoltzman clarinet
Nancy Zeltsman marimba

ra rapped a little too."



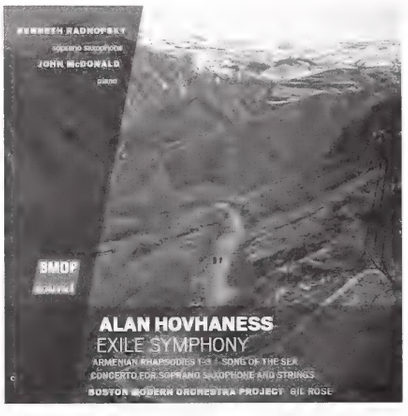
[1014]

KEN UENO TALUS

ON A SUFFICIENT CONDITION FOR THE EXISTENCE OF MOST SPECIFIC HYPOTHESIS | KAZE-NO-OKA

Wendy Richman viola
Kifu Mitsuhashi shakuhachi
Yukio Tanaka biwa
Ken Ueno overtone singer

"[Talus] is a concerto that engrossingly reinvents the discourse." THE BOSTON GLOBE



[1016]

ALAN HOVHANESS EXILE SYMPHONY

ARMENIAN RHAPSODIES 1-3 | SONG OF THE SEA | CONCERTO FOR SOPRANO SAXOPHONE AND STRINGS
Kenneth Radnofsky soprano saxophone
John McDonald piano

"Complex, deliberate, ultimately captivating grandeur." THE BOSTON GLOBE

BMOP/sound, the label of the acclaimed Boston Modern Orchestra Project, explores the evolution of the music formerly known as classical. Its eclectic catalog offers both rediscovered classics of the 20th Century and the music of today's most influential and innovative composers. BMOP/sound gives adventurous listeners a singular opportunity to explore the music that is defining this generation and the next.

Gil Rose, Executive Producer | www.bmopsound.org | Distributed by Albany Music Distributors, Inc. | www.albanymusic.net



Title page from the first edition of Volume 1

the Ten Commandments and with the plea to God for forgiveness. Whether you are listening to the Fourth and remembering the Third, or the other way around, the reference is touching. It reminds us, as well, how much all of Mahler's work is one work. Just as the symphony began with bells, so it ends with them—this time those wonderful, deep single harp-tones of which Mahler was the discoverer.

The poem is a Bavarian folk song called "*Der Himmel hängt voll Geigen*" ("Heaven is Hung With Violins"). Mahler drops four lines and makes a few small alterations (we print his version on pages 72-73). On the text:

Saint Luke's symbol is a winged ox.

Saint Martha, sister of Lazarus, is the patron saint of those engaged in service of the needy. In life, Saint Luke tells us, she "was cumbered about much serving," and it seems that nothing has changed for her in heaven.

On Saint Ursula and the eleven thousand virgins, I quote Donald Attwater's indispensable *Penguin Dictionary of Saints* (Penguin Books, 1965):

> An inscription on stone found at Cologne records, not very clearly, the rebuilding by one Clematius of a memorial church on the site of the martyrdom there of a number of maidens, of whom no names or other particulars are given. This inscription was cut in the late fourth or early fifth century and it provides all that is known historically about those martyrs who became known as SS. Ursula and the eleven thousand virgins.
>
> They are not heard of again for some 400 years, when in the ninth century the ramifying legend appears as taking shape. The kernel of its developed form... is that Ursula,



BY ITSELF, IT'S NOT MUCH.

But put it together with 87 others and you get an unforgettable sound.
And no other piano offers the performance and lasting value of a Steinway.

Visit an M. Steinert & Sons showroom near you to explore the world's finest pianos, including Steinway, Boston, Essex and Roland.



M. Steinert & Sons

Steinway & other pianos of distinction

800-944-2498
www.msteinert.com
Boston • Natick

to avoid an unwanted marriage, departed with her company from the island of Britain, where her father was a king; on their way back from a visit to Rome, they were slaughtered by Huns at Cologne on account of their Christian faith. During the twelfth century this pious romance was preposterously elaborated through the mistakes of imaginative visionaries; a public burial-ground uncovered at Cologne was taken to be the grave of the martyrs, false relics came into circulation and forged epitaphs of non-existent persons were produced. The earliest reference which gives St. Ursula the first place speaks of her ten companions: how these eleven came to be multiplied by a thousand is a matter of speculation.*... It seems that some young women were martyred at Cologne at an early date, but nothing else remotely resembling historical fact can be said about them.

Michael Steinberg

THE FIRST AMERICAN PERFORMANCE *of Mahler's Symphony No. 4 was conducted by Walter Damrosch at a concert of the New York Symphony Society on November 6, 1904, with the soprano Etta de Montjau.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of music from Mahler's Fourth Symphony were of just the third and fourth movements, on January 30 and 31 and February 5, 1942, with Richard Burgin conducting and Cleora Wood as soloist. It was Burgin who then conducted the first complete BSO performances of Mahler's Fourth, on March 23 and 24, 1945, with soprano Mona Paulee, subsequent Boston Symphony performances being given by Bruno Walter with Desi Halban; Burgin with Anne English, Nancy Carr, and Virginia Babikian; Erich Leinsdorf with Anne Elgar; Colin Davis with Judith Raskin; Klaus Tennstedt with Phyllis Bryn-Julson; André Previn with Kathleen Battle; Seiji Ozawa with Frederica von Stade, Battle, Roberta Alexander, Christine Schäfer, and Barbara Bonney; Previn with von Stade (the most recent Tanglewood performance, on July 6, 1996); Simon Rattle with Dawn Upshaw; Bernard Haitink with Ana Maria Martinez; James Levine with Heidi Grant Murphy (November 2005, in Boston and New York), and Mark Wigglesworth with Juliane Banse (the most recent subscription performances, in April 2009).*

* As the 18th-century philosopher Georg Lichtenberg remarked, we call a centipede a centipede because we are too lazy to count to twelve.—M.S.

GUSTAV MAHLER
Symphony No. 4 (Finale)

DAS HIMMLISCHE LEBEN

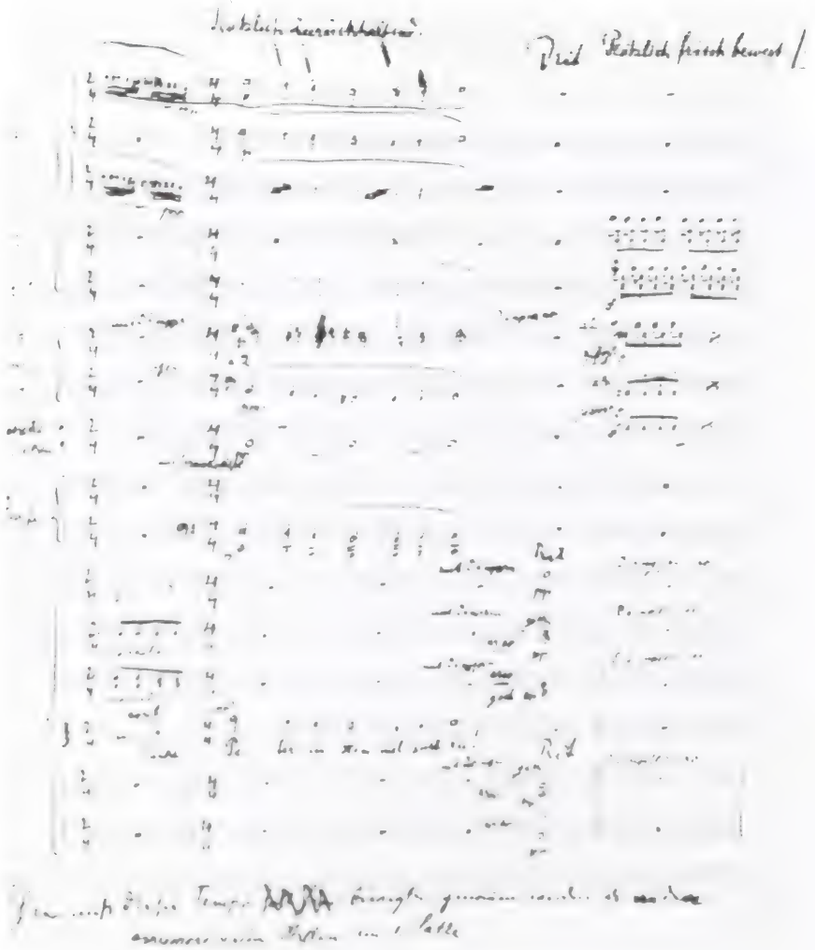
Wir geniessen die himmlischen Freuden,
D'rum thun wir das Irdische meiden.
Kein weltlich' Getümmel
Hört man nicht im Himmel!
Lebt Alles in sanftester Ruh'!
Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen!
Sanct Peter im Himmel sieht zu!

Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet!
Wir führen ein geduldig's,

LIFE IN HEAVEN

We enjoy heavenly pleasures
And therefore avoid earthly ones.
No worldly tumult
Is to be heard in heaven.
All live in gentlest peace.
We lead angelic lives,
Yet have a merry time of it besides.
We dance and we spring,
We skip and we sing.
Saint Peter in heaven looks on.

John lets the little lamb out,
And Herod the Butcher lies in wait for it.
We lead a patient,



From the autograph manuscript of Mahler's Fourth Symphony, last movement; the line of text on the third, notated staff from the bottom reads, "Sankt Peter im Himmel sieht zu!"

Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod!
Sanct Lucas den Ochsen thät schlachten
Ohn' einig's Bedenken und Achten,
Der Wein kost kein Heller
Im himmlischen Keller,
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen
Und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben!

Die Gärtner, die Alles erlauben!
Willst Rehbock, willst Hasen,
Auf offener Strassen sie laufen herbei.
Sollt ein Fasttag etwa kommen
Alle Fische gleich mit Freuden angeschwommen!
Dort läuft schon Sanct Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sanct Martha die Köchin muss sein.

Kein Musik ist ja nicht auf Erden,
Die uns'rer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen
Sanct Ursula selbst dazu lacht!
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen!
Dass Alles für Freuden erwacht.

From "Des Knaben Wunderhorn"

Innocent, patient,
Dear little lamb to its death.
Saint Luke slaughters the ox
Without any thought or concern.
Wine doesn't cost a penny
In the heavenly cellars.
The angels bake the bread.

Good greens of every sort
Grow in the heavenly vegetable patch.
Good asparagus, string beans,
And whatever we want!
Whole dishfuls are set for us!
Good apples, good pears, and good grapes,
And gardeners who allow everything!
If you want venison or hare,
You'll find them running on the public streets.
Should a fast-day come along,
All the fishes at once come swimming with joy.
There goes Saint Peter running
With his net and his bait
To the heavenly pond.
Saint Martha shall be the cook.

There is just no music on earth
That can compare to ours.
Even the eleven thousand virgins
Venture to dance,
And Saint Ursula herself has to laugh.
Cecilia and all her relations
Make excellent court musicians.
The angelic voices
Gladden our senses,
So that all for very joy awake.

translation by Michael Steinberg

DEPOSIT & CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT & TRUST • COMMERCIAL BANKING

NOT ALL PHILANTHROPISTS HAVE BUILDINGS NAMED AFTER THEM.



Philanthropic giving is always welcome, regardless of what form it takes. Boston Private Bank & Trust Company's **Donor Advised Fund** is a simple and flexible tool that makes charitable giving easier than ever. It enables you to set aside funds and recommend grants to qualified nonprofit organizations according to your interests and on your timetable, all while realizing a tax benefit. It is just one of the ways we make the connections that count—connections to the financial expertise you need, and a personal connection that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Richard MacKinnon, Senior Vice President, at (617) 912-4287
or rmackinnon@bostonprivatebank.com

Investments are not FDIC insured, have no Bank guarantee, are not a deposit, and may lose value.

To Read and Hear More...



The Cambridge Companion to Berg, edited by Anthony Pople, is a useful source of information on the composer and his music; this includes an essay by Derrick Puffett on the Three Pieces (Cambridge paperback). The best general studies of the composer's life and music are Douglas Jarman's *The Music of Alban Berg* (University of California) and George Perle's two-volume *The Operas of Alban Berg*, which actually deals with the non-operatic music as well (also University of California). Jarman also edited the symposium volume *The Berg Companion* (Northeastern) and provided the Berg entry for the 2001 edition of The New Grove. Perle's 1980 Grove entry on Berg was reprinted in *The New Grove Second Viennese School: Schoenberg, Webern, Berg* (Norton paperback). Three generally available English-language biographies—by Willi Reich (1963), Mosco Carner (1975), and Karen Monson (1979)—remain of interest despite being generally deemed unreliable. Preferable to those biographies, but harder to find, is Hans Ferdinand Redlich's *Alban Berg: The Man and his Music*, from 1957 (Abelard-Schumann). Also of interest are Theodor Adorno's *Alban Berg: Master of the Smallest Link* (Cambridge) and two volumes of letters: *The Berg-Schoenberg Correspondence: Selected Letters*, edited by Julianne Brand, Christopher Hailey, and Donald Harris (Norton), and *Alban Berg: Letters to his Wife*, translated by Bernard Grun (St. Martin's). The first "deep analyses" (as he himself describes them) of the Three Pieces were by Mark DeVoto, who provided this week's program note: the first of these, in German, from 1980, was followed by a later article about *Marsch* (in the 1983-84 *Perspectives of New Music* 22). Both articles, including an English translation of the German one, are available on DeVoto's website (www.tufts.edu/~mdevoto). For those who read German, DeVoto also offers the following: "The monumental study (560+ pages) *Alban Bergs Drei Orchesterstücke op. 6 als ein Meisterwerk atonaler Symphonik* by Melchior van Borries (Weimar, 1996) disregards, probably for political reasons, nearly all English-language studies of the Three Pieces. More recent biographies in German include *Der unverbesserliche Romantiker* by Erich Alban Berg, the composer's nephew (1985), and *Alban Berg: Zeitumstände—Lebenslinien*, by Herwig Knaus and Wilhelm Sinkovicz (2008)."

James Levine recorded the Three Pieces with the Berlin Philharmonic in 1986 (Deutsche Grammophon) and with the Metropolitan Opera Orchestra in 1993 (Sony). Other recordings (listed alphabetically by conductor) include Claudio Abbado's with the London Symphony Orchestra (Deutsche Grammophon), Vladimir Ashkenazy's with the Deutsches Symphonie-Orchester Berlin (London/Decca), Pierre Boulez's with the BBC Symphony (Sony), Antal Dorati's with the London Symphony Orchestra (Mercury), and Mario

P A S S I O N



It's at the heart of their performance. And ours.



Each musician reads from the same score, but each brings his or her own artistry to the performance. It's their passion that creates much of what we love about music. And it's what inspires all we do at Bose. That's why we're proud to support the performers you're listening to today.

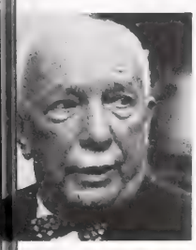
We invite you to experience what our passion brings to the performance of our products. Please call or visit our website to learn more – including how you can hear Bose® sound for yourself.

1-800-444-BOSE | www.Bose.com

BOSE®
Better sound through research®

©2009 Bose Corporation. C_005116

Venzago's with the Gothenburg Symphony Orchestra (Chandos). If you can find it, the earliest recording, from the 1950s, with Hans Rosbaud conducting the Southwest German Radio Orchestra, is of particular historical interest (despite poor engineering) given Rosbaud's close personal relationship to the composer. Previously available on Westminster and Wergo, this is currently available on CD in a multi-disc set of various works by (except for Berg's Three Pieces) Schoenberg, Stravinsky, and Webern entitled "Le Domain Musical, Vol. 2, 1956-1967" (Accord).



The biggest biography of Richard Strauss is still Norman Del Mar's three-volume *Richard Strauss*, which gives equal space to the composer's life and music (Cornell University paperback); the Four Last Songs receive detailed consideration in Volume III. More recent books on Strauss include Tim Ashley's *Richard Strauss* in the well-illustrated series "20th-Century Composers" (Phaidon paperback); *The life of Richard Strauss* by Bryan Gilliam, in the series "Musical lives" (Cambridge paperback), and *Richard Strauss: Man, Musician, Enigma* (Cambridge University Press) by Michael Kennedy, who also wrote *Richard Strauss* in the "Master Musicians" series (Oxford paperback) and whose Strauss article in The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). The Strauss entry in the 2001 edition of The New Grove is by Bryan Gilliam.

Renée Fleming has made two recordings of the Four Last Songs, first with Christoph Eschenbach and the Houston Symphony Orchestra in 1995 (RCA), more recently with Christian Thielemann and the Munich Philharmonic in 2008 (Deutsche Grammophon). After numerous "pirated" versions on LP and CD (plus attendant confusion as to whether the source was from the final rehearsal or the actual performance), the world premiere performance from 1950 with Kirsten Flagstad, Wilhelm Furtwängler, and the Philharmonia Orchestra received an official CD release in 2007, in sound that, though still compromised, is much improved over previous issues (Testament). Three historic monaural recordings are among the most directly expressive versions of the Four Last Songs to be found on disc: Elisabeth Schwarzkopf's from 1953 with Otto Ackermann and the Philharmonia Orchestra (EMI "Great Recordings of the Century," preferable to her stereo remake with George Szell and the Berlin Radio Symphony), Lisa Della Casa's 1953 recording with Karl Böhm and the Vienna Philharmonic (London), and Sena Jurinac's 1951 broadcast performance with Fritz Busch and the Stockholm Philharmonic (EMI). Noteworthy among recent recordings are Soile Isokoski's with Marek Janowski and the Rundfunk-Sinfonieorchester Berlin (Ondine), Christine Brewer's with Donald Runnicles and the Atlanta Symphony Orchestra (Telarc), and Felicity Lott's with Neeme Järvi and the Scottish National Orchestra (Chandos). Noteworthy recordings from the 1970s and '80s—listed alphabetically by soloist, with the caveat that, though all have appeared on CD, some are much easier to find than others—feature Gundula Janowitz with Herbert von Karajan and the Berlin Philharmonic (Deutsche Grammophon), Jessye Norman with Kurt Masur and the Gewandhaus Orchestra of Leipzig (Philips), Lucia Popp with Klaus Tennstedt and the London Symphony Orchestra (EMI), Leontyne Price with Erich Leinsdorf and the New Philharmonia Orchestra (RCA), and Anneliese Rothenberger with André Previn and the London Symphony Orchestra (EMI).

Leafing through the classics, Cambridge style.

THE CAMBRIDGE HOMES
INDEPENDENT & ASSISTED LIVING
617-876-0369
Next to Mount Auburn Hospital
www.TheCambridgeHomes.org EQUAL HOUSING OPPORTUNITY



Symphony Shopping

Visit the Symphony Shop
in the Cohen Wing
at the West Entrance
on Huntington Avenue.

Open Thursday and Saturday, 3-6pm,
and for all Symphony Hall performances
through intermission.

Symphony Shop
BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA

Under 40?
BSO tickets $20!

$20 tickets are now available for most BSO concerts for patrons under 40 years of age. Proof of age required.

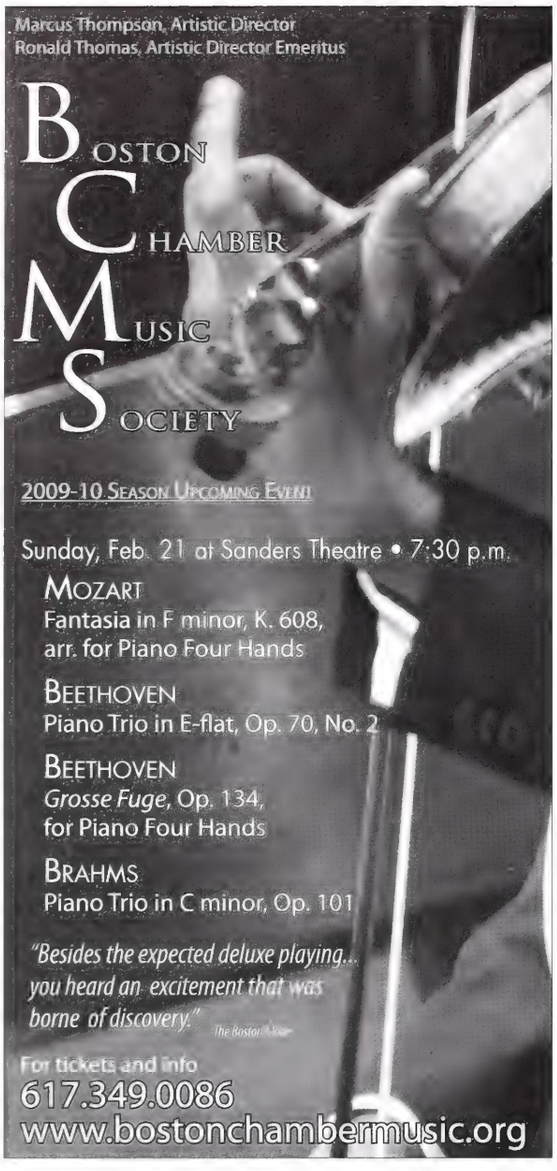
bso.org • 617-266-1200

Season Sponsor:
UBS



Deryck Cooke's *Gustav Mahler: An Introduction to his Music* is a first-rate brief guide to the composer's music (Cambridge University paperback). Other good starting points include Peter Franklin's *The life of Mahler* in the series "Musical lives" (Cambridge University paperback); Paul Banks's Mahler article from the 1980 New Grove Dictionary of Music and Musicians, reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback); Michael Kennedy's *Mahler* in the "Master Musicians" series (Oxford paperback), and Kurt Blaukopf's *Mahler* (Limelight paperback). The Mahler article in the revised Grove (2001) is by Paul Franklin. Noteworthy recent additions to the Mahler bibliography include *The Cambridge Companion to Mahler*, edited by Jeffrey Barham (Cambridge University paperback); *Gustav Mahler: Letters to his Wife*, edited by Antony Beaumont, Henry-Louis de La Grange, and Gunther Weiss (Cornell University Press; Beaumont previously compiled *Alma Mahler-Werfel: Diaries 1898-1902*, from the same publisher); and Stuart Feder's *Gustav Mahler: A Life in Crisis*, a psychoanalytic view of the composer's life (Yale University Press). *The Mahler Companion*, edited by Donald Mitchell and Andrew Nicholson, is an important volume of essays devoted to Mahler's life, works, and milieu, with individual chapters on all of his major pieces, including a chapter by Mitchell on the Symphony No. 4 (Oxford). Jonathan Carr's *Mahler* offers an accessible approach aimed at beginners and enthusiasts (Overlook Press). Henry-Louis de La Grange's biography of Mahler, originally in French, and of which a four-volume English version is planned, so far includes three English-language volumes—*Vienna: The Years of Challenge, 1897-1904*; *Vienna: Triumph and Disillusion, 1904-1907*; and (the most recent volume, covering his final years) *Gustav Mahler: A New Life Cut Short, 1907-1911* (Oxford). The out-of-print, original first volume of La Grange's study, entitled simply *Mahler*, and due for revision, covered Mahler's life and work through January 1902 (Doubleday). The other big Mahler biography, Donald Mitchell's, so far extends to three volumes—*Volume I: The Early Years*; *Volume II: The Wunderhorn Years*; and *Volume III: Songs and Symphonies of Life and Death*—covering through the period of *Das Lied von der Erde* (University of California). Alma Mahler's autobiography *And the Bridge is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) provide important if necessarily subjective source materials. Knud Martner's *Gustav Mahler: Selected Letters* offers a useful volume of correspondence, including all the letters published in Alma's earlier collection (Farrar, Straus and Giroux). Mahler enthusiast and conductor Gilbert Kaplan has seen to the publication of *The Mahler Album* with the aim of bringing together every known photograph of the composer (The Kaplan Foundation with Thames and Hudson). Though now more than thirty years old, Kurt Blaukopf's extensively illustrated *Mahler: A Documentary Study* remains well worth seeking in second-hand shops (Oxford University Press). *Mahler Discography*, edited by Péter Fülöp, will still be valuable to anyone interested in Mahler recordings, despite its 1995 publication date (The Kaplan Foundation).

James Levine recorded Mahler's Symphony No. 4 with the Chicago Symphony Orchestra and soprano Judith Blegen in 1974 (RCA). The Boston Symphony Orchestra recorded Mahler's Fourth with Seiji Ozawa as part of their complete Mahler cycle, with soloist Kiri Te Kanawa (Philips). Other noteworthy recordings include (listed alphabetically by con-



SUSAN BAILIS
ASSISTED LIVING
352 Massachusetts Ave.
617-247-1010
www.susanbailis.com

LISTEN TO THE MUSIC. Neighboring Symphony Hall, our seniors stay healthy, active and independent so they can enjoy life in perfect harmony.



For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

STEVE GANAK AD REPS
51 CHURCH STREET
BOSTON, MASS. 02116

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

(617) 542-6913

ductor) Pierre Boulez's with the Cleveland Orchestra and Juliane Banse (Deutsche Grammophon), Iván Fischer's with the Budapest Festival Orchestra and Miah Persson (Channel Classics), Daniele Gatti's with the Royal Philharmonic Orchestra and Ruth Ziesak (RCA), Bernard Haitink's with the Royal Concertgebouw Orchestra and Christine Schäfer (RCO Live), George Szell's with the Cleveland Orchestra and Judith Raskin (Sony), Klaus Tennstedt's with the London Philharmonic and Lucia Popp (EMI), Michael Tilson Thomas's with the San Francisco Symphony and Laura Claycomb (San Francisco Symphony), and Benjamin Zander's with the Philharmonia Orchestra and Camilla Tilling (Telarc). Among historic issues are two led by Bruno Walter: the very first commercial recording of the work, from 1945 with the New York Philharmonic and soprano Desi Halban (Sony), and a live performance from Walter's 1960 "farewell concert" in Vienna, with the Vienna Philharmonic and soloist Elisabeth Schwarzkopf (Music & Arts). Of special interest is an engrossing 1961 concert performance from that year's Edinburgh Festival with Benjamin Britten conducting the London Symphony Orchestra with soprano Joan Carlyle (BBC Legends). Willem Mengelberg's 1939 concert performance with the Concertgebouw Orchestra of Amsterdam and soloist Jo Vincent is also well worth seeking (currently unlisted, though this *has* appeared on CD).

Finally, and also of special interest, an extraordinary document in sound: in November 1905, Mahler "recorded" four pieces of his music on piano rolls for the Welte-Mignon player-piano system, including piano transcriptions of "Das himmlische Leben" (the finale of the Fourth Symphony), "Ging heut' morgen übers Feld" from his *Songs of a Wayfarer*, his early song "Ich ging mit Lust durch einen grünen Wald," and the first movement of his Symphony No. 5. These can be heard on a compact disc produced by Gilbert Kaplan for Golden Legacy Recorded Music, "Mahler Plays Mahler: The Welte-Mignon Piano Rolls" (IMP Classics, though current availability is unclear). Also included are repetitions of the first three pieces with the vocal lines performed by present-day singers Yvonne Kenny and Claudine Carlson, in the belief that Mahler may have intended the piano rolls to be used for practice by singers. The disc is filled out with a half-hour oral history, "Remembering Mahler," incorporating reminiscences taped in the early 1960s by people associated with the composer, including the composer's daughter Anna and musicians who played under him in Vienna and New York.

Marc Mandel

Guest Artist



Renée Fleming

Renowned soprano Renée Fleming captivates audiences around the globe. In recent seasons, Ms. Fleming has hosted broadcasts for the Metropolitan Opera's "Live in HD" series for movie theaters and television, and PBS's "Live from Lincoln Center." In 2008 she became the first woman in the 125-year history of the Metropolitan Opera to headline an opening night gala. As a musical ambassador, Renée Fleming has been sought after for such distinguished occasions as the 2006 Nobel Peace Prize ceremony, performances in Beijing during the 2008 Olympic Games, and last year's televised inaugural concert for President Obama. Her 2009-10 season at the Metropolitan Opera includes Strauss's *Der Rosenkavalier* and the Met premiere of Rossini's *Armida*. She also appears at the Vienna State Opera in Strauss's *Capriccio* and at Zurich Opera in *La traviata* and *Der Rosenkavalier*. Concert engagements include the opening galas of the New York Philharmonic and the Chicago Symphony Orchestra, a European tour with the Royal Philharmonic Orchestra, and Strauss's Four Last Songs and Mahler's Symphony No. 4 with the Boston Symphony Orchestra. Also this season, she gave her first public master class in New York City at the Juilliard School, and performed in recital in Europe and North America. A three-time Grammy winner, Ms. Fleming won her most recent Grammy two weeks ago, for "Verismo," a collection of rarely heard Italian arias. Her most recent DVD is Massenet's complete *Thaïs*, from the Metropolitan Opera. These releases follow the critically acclaimed 2008 CD of Strauss's Four Last Songs, conducted by Christian Thielemann. Recent recordings have ranged from Strauss's complete *Daphne* to the jazz album "Haunted Heart"

to the movie soundtrack of *The Lord of the Rings: The Return of the King*. Her many recording honors include the 2009 Echo Award for Strauss's Four Last Songs, and the Prix Maria Callas Orphée d'Or by the Académie du Disque Lyric for TDK's DVD production of *Capriccio* with Ms. Fleming in the lead role. Ms. Fleming's artistry has been an inspiration to many other prominent artists, such as Chuck Close and Robert Wilson, whose portraits of her were included in the Metropolitan Opera's 2007 fundraising auction. Francesco Clemente has created two portraits of Ms. Fleming, one displayed in Salzburg in spring 2007, the other at the Metropolitan Opera in 2008. Among her numerous awards are Sweden's Polar Prize, the Chevalier de la Légion d'Honneur from the French government, honorary membership in the Royal Academy of Music, and an honorary doctorate from the Juilliard School, where she was also commencement speaker. An advocate for literacy, Renée Fleming has been featured in promotional campaigns for the Association of American Publishers and the Magazine Publishers of America. Her book *The Inner Voice* is an intimate account of her career and creative process. In 2008 she launched "La Voce by Renée Fleming," a fragrance designed for her, with the proceeds benefiting the Metropolitan Opera. Master Chef Daniel Boulud has created the dessert "La Diva Renée" in her honor, and she has inspired the "Renée Fleming Iris," which has been replicated in porcelain by Boehm. She is on Mr. Blackwell's "best-dressed" list, and her concert gowns have been designed by Bill Blass, Gianfranco Ferré, John Galliano, Christian Lacroix, Karl Lagerfeld, Issey Miyake, Oscar de la Renta, Angel Sanchez, and Vivienne Westwood. Her gowns at this week's Boston Symphony concerts are by Angel Sanchez. Ms. Fleming is currently a member of the Board of Trustees of the Carnegie Hall Corporation, the Board of Sing for Hope, and the Advisory Board of the White Nights Foundation of America. Renée Fleming made her Boston Symphony Orchestra debut in July 1991 at Tanglewood, as Ilia in a concert performance of Mozart's *Idomeneo* led by Seiji Ozawa. Her BSO subscription debut was in December 1998, in Haydn's *The Creation* with James Levine conducting, since which time she has also sung with the orchestra Strauss's Four Last Songs (at Tanglewood in 2003); a wide-ranging program of opera arias and other numbers (Tanglewood 2004); and Barber's *Knoxville: Summer of 1915* and music of Gershwin (in September 2006, to open the BSO's 2006-07 Symphony Hall season). She has also been heard in recital in Tanglewood's Seiji Ozawa Hall and, in 2008 at Tanglewood, as Tatyana in a concert performance of Tchaikovsky's *Eugene Onegin* with Sir Andrew Davis conducting the Tanglewood Music Center Orchestra.

BSO Major Corporate Sponsors

2009–10 Season

Boston Symphony Orchestra and Symphony Hall major corporate sponsorships reflect the increasing importance of alliance between business and the arts. The BSO is honored to be associated with the following companies and gratefully acknowledges their partnership. For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.

UBS



Stephen H. Brown

Managing Director
New England Market

UBS is proud to be the exclusive season sponsor of the Boston Symphony Orchestra. The BSO demonstrates the highest level of musical excellence where musicians display an unsurpassed level of attention to detail and collaboration. This partnership reflects our philosophy of working collaboratively with clients to deliver customized solutions to help them pursue their financial goals.

In addition to the BSO, UBS currently sponsors several outstanding symphony orchestras in the U.S., including The Philadelphia Orchestra and The Cleveland Orchestra. UBS has a long history of supporting the art of orchestral music and we view these partnerships as a reflection of our ongoing commitment to the communities in which we live and work.

We are looking forward to an extraordinary season at Symphony Hall and we hope you will continue to share the experience with your friends and family.



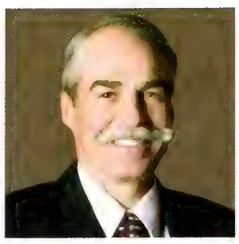
Joe Tucci

Chairman, President, and CEO

EMC²

where information lives®

EMC is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the wonderful musical heritage of the BSO so that it can continue to enrich the lives of listeners and create a new generation of music lovers.



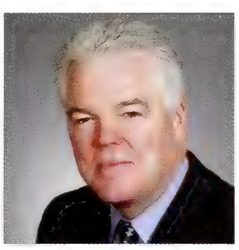
Jim Kaloyanides

President and Chief Operating Officer

NEW ENGLAND COFFEE

Family Coffee Roasters Since 1916

New England Coffee is delighted to be the Official Coffee of the Boston Symphony Orchestra and the Boston Pops. As a family owned business for over 90 years, we share a commitment to quality and tradition that the BSO has championed for over 125 years. With these common values and a dedication to fine coffee and fine music, we anticipate a long friendship between two of Boston's greatest traditions.



Paul Tormey

Regional Vice President and General Manager

THE Fairmont COPLEY PLAZA BOSTON

The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.



Dawson Rutter

President and CEO

COMMONWEALTH WORLDWIDE CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops. The BSO has delighted and enriched the Boston community for over a century and we are excited to be a part of such a rich heritage. We look forward to celebrating our relationship with the BSO, Boston Pops, and Tanglewood for many years to come.

Next Week's Programs...

Thursday, February 18, 8pm

JAMES LEVINE conducting

ALL-BEETHOVEN PROGRAM

SYMPHONY NO. 6 IN F, OPUS 68, "PASTORAL"

Awakening of happy feelings upon reaching the countryside. Allegro ma non troppo
Scene at the brook. Andante molto mosso
Cheerful gathering of the country folk. Allegro—
Thunderstorm. Allegro—
Shepherd's song. Happy, grateful feelings after the storm. Allegretto

{ I N T E R M I S S I O N }

SYMPHONY NO. 7 IN A, OPUS 92

Poco sostenuto—Vivace
Allegretto
Presto
Allegro con brio

PRE-CONCERT TALKS BY BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL

Each of next week's two all-Beethoven programs pairs two strongly contrasting symphonies. On Thursday night, the programmatic Symphony No. 6, *Pastoral*, evokes a relaxing day spent in the country with birdlife, a babbling brook, dancing peasants, a brief but powerful thunderstorm, and a concluding hymn of thanksgiving. Premiered five years later in December 1813, the rhythmically propulsive Seventh Symphony is music of extraordinary cumulative energy. The Friday/Saturday program begins with Beethoven's gracefully exuberant Fourth Symphony, composed in 1806 and sharing its notably lyric character with the Violin Concerto and Fourth Piano Concerto from that same period. By way of contrast, the groundbreaking Symphony No. 3, *Eroica*, composed in 1803, is music of high drama, inspired by Napoleon's rise to power. The story goes that Beethoven angrily tore the dedication page in half when Napoleon arrogantly assumed the title of Emperor, replacing his originally intended dedication to Bonaparte with the less personal, more generally applicable subtitle "Heroic."

Friday, February 19, 8pm
Saturday, February 20, 8pm

JAMES LEVINE conducting

ALL-BEETHOVEN PROGRAM

SYMPHONY NO. 4 IN B-FLAT, OPUS 60

Adagio—Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

{ I N T E R M I S S I O N }

SYMPHONY NO. 3 IN E-FLAT, OPUS 55, "EROICA"

Allegro con brio
Marcia funebre. Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto



JOIN THE FRIENDS OF THE BSO



YOUR KEY TO THE ULTIMATE BSO EXPERIENCE

FRIENDS ENJOY EXCLUSIVE PRIVILEGES, INCLUDING:

- Access to BSO or Boston Pops Working Rehearsals
- Advance ticket ordering
- Opportunities for your entire family to interact with BSO artists
- Exclusive experiences at historic Symphony Hall

Membership at every level is designed to deepen your experience with the BSO and bring you closer to the music. The greater your support, the greater your behind-the-scenes experience with the BSO and Symphony Hall and the greater your personal impact.

Please support the music you love by joining the Friends of the BSO today!

For even more exclusive access to BSO artists and behind-the-scenes events, please consider joining the Higginson Society, an extraordinary group of like-minded individuals dedicated to supporting the BSO.

To learn more, or to join, visit the information table in the lobby, call 617-638-9276, or find us online at bso.org.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

THE HIGGINSON SOCIETY OF THE BOSTON SYMPHONY ORCHESTRA

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Thursday 'C' February 18, 8-9:55

JAMES LEVINE, conductor

ALL-BEETHOVEN PROGRAM	Symphony No. 6, *Pastoral* Symphony No. 7

Friday Evening February 19, 8-10
Saturday 'A' February 20, 8-10

JAMES LEVINE, conductor

ALL-BEETHOVEN PROGRAM	Symphony No. 4 Symphony No. 3, *Eroica*

Friday 'B' Sunday, February 21, 3-4:55
(Pension Fund Concert)

JAMES LEVINE, conductor
LYNN HARRELL, cello
STEVEN ANSELL, viola

R. STRAUSS	*Don Quixote*
JOH. STRAUSS II	Overture to *Die Fledermaus*
JOH. STRAUSS II	*Amid Thunder and Lightning*, Polka
JOH. STRAUSS II	*Roses from the South*, Waltz
JOH. STRAUSS II	*Free-shooter*, Polka
JOS. STRAUSS	*Free from Cares!*
JOS. STRAUSS	*Delirium*, Waltz
JOH. STRAUSS I	*Radetzky* March

Wednesday, March 10, 7:30pm (Open Rehearsal)
Thursday 'A' March 11, 8-10:05
Friday 'A' March 12, 1:30-3:35
Saturday 'A' March 13, 8-10:05
Tuesday 'C' March 16, 8-10:05

RAFAEL FRÜHBECK DE BURGOS, conductor
HILARY HAHN, violin

ALBÉNIZ	Excerpts from *Iberia*
PROKOFIEV	Violin Concerto No. 1
RIMSKY-KORSAKOV	*Scheherazade*

Sunday, March 14, 3pm
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

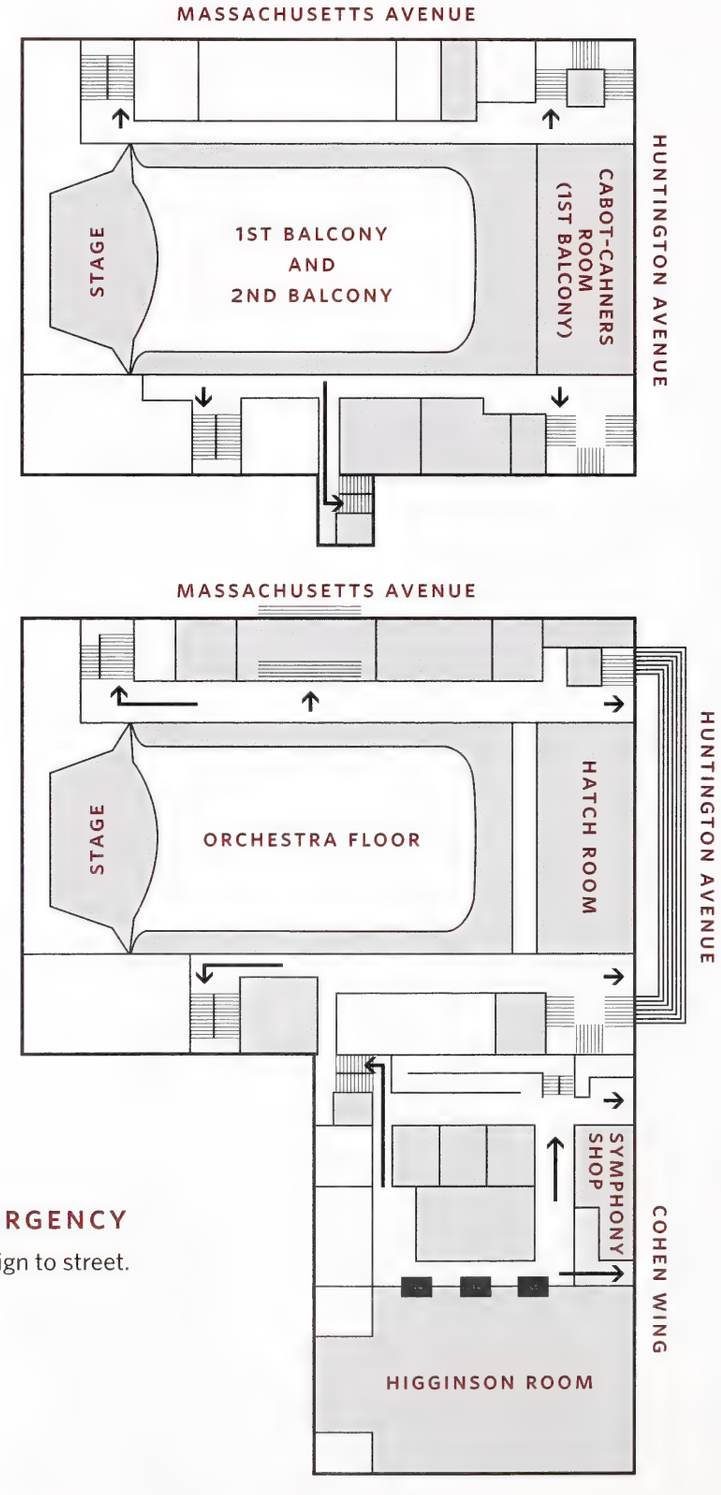
MOZART	Oboe Quartet in F, K.370
VILLA-LOBOS	*Bachianas brasileiras* No. 6, for flute and bassoon
GANDOLFI	*Plain Song, Fantastic Dances*, for winds and strings
BRAHMS	Clarinet Quintet in B minor, Op. 115

Programs and artists subject to change.

MCC
massculturalcouncil.org

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

Symphony Hall Exit Plan



IN CASE OF EMERGENCY

Follow any lighted exit sign to street.
Do not use elevators.
Walk, do not run.

Symphony Hall Information

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

The Boston Symphony performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 11 a.m. until 6 p.m. Monday through Saturday. On concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WCRB All-Classical 99.5 FM.

BSO Friends: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9277 or e-mail bsobusinesspartners@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Cruise through the Winter in Style at North Hill

Imagine yourself with all the comforts and grandeur of an all-inclusive cruise vacation – in your own neighborhood!

Escape the New England winter doldrums...and enjoy the comfort of a fully furnished apartment home for a 90 day stay.



This offer includes:

- A luxury furnished apartment
- Daily gourmet dining and convenient take-out services
- Weekly housekeeping and linen service
- Concierge service
- Friendly and welcoming staff
- Covered underground parking
- Transportation to Needham, Wellesley and appointments
- An excellent library
- Common areas to sit and socialize
- Social events
- No snow shoveling
- New friends

Also enjoy the many dimensions of our innovative wellness program

- Heated pool, Jacuzzi and a host of aquatic classes
- Lifelong learning classes and lectures
- Cultural and arts opportunities
- Cardio, balance and strength exercise classes
- Yoga, Tai Chi, Feldenkrais
- Personal training and massage services
- Brain health programming and Posit Science "neurobics"
- Creative arts experiences
- Did we mention - no snow shoveling?!
- Really nice people!

Join more than 300 North Hill Residents as they sail smoothly through winter...



For further information on the cruise package, call Heather Parker at 781-433-6524 to learn more about reservations.

North Hill

Greater Boston's Premier Retirement Community

865 Central Avenue • Needham, MA 02492 • 781-433-6524 • www.northhill.org



The Boston Symphony Orchestra brings together many talents to create an extraordinary musical experience. At UBS, we understand that success relies on collaboration. It's why, as one of the world's leading financial firms, we work closely with our clients to deliver the customized solutions that help them pursue their goals. And it's why we celebrate the achievement of this outstanding orchestra along with you.

UBS is the season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

© UBS 2009. All rights reserved.

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
129th Season, 2009-2010



CHAMBER TEA IV
Friday, February 12, at 2:30

COMMUNITY CONCERT VII
Sunday, February 14, at 3, Twelfth Baptist Church, Roxbury

The free Community Concerts are made possible by a generous grant from The Lowell Institute.

HAWTHORNE STRING QUARTET
RONAN LEFKOWITZ, violin (1st violin in Haydn)
SI-JING HUANG, violin (1st violin in Klein, Krommer, and Gershwin)
MARK LUDWIG, viola
SATO KNUDSEN, cello

THOMAS MARTIN, clarinet

KROMMER — Quartet in B-flat for clarinet, violin, viola, and cello, Opus 21, No. 2

Allegro
Romanza
Minuetto: Allegretto
Rondo

HAYDN — String Quartet in D minor, Opus 76, No. 2

Allegro
Andante o più tosto allegretto
Menuetto; Trio
Finale. Vivace assai

KLEIN — Trio for violin, viola, and cello (1944)

Allegro
Variations on a theme from a Moravian folk song
Molto vivace

GERSHWIN — Three Preludes for piano solo (1926), arranged for clarinet, violin, viola, and piano by Thomas Martin

(*Selection to be announced from the stage*)

Prelude No. 1. Allegro ben ritmato e deciso
Prelude No. 2. Andante con moto e poco rubato
Prelude No. 3. Allegro ben ritmato e deciso

Franz Krommer (1759-1831)
Quartet in B-flat for Clarinet and Strings, Opus 21, No. 2

Franz Krommer (František Kramář) was a Moravian composer of Mozart's generation (he was three years younger than Mozart) born in Kamenice, a small village between Brno and Prague and about 100 miles from Vienna. He studied violin and organ when young. Not as precocious as Mozart (who was?), he held various positions as music director and violinist in Vienna and Hungary in the 1780s and '90s. As a composer he was quite prolific but only began publishing works in the early 1790s. His career, at least initially, followed the tradition of Haydn or Bach of employment as Kapellmeister for courts and cathedrals. He was based in Vienna from 1795 and, among other posts, was Ballet-Kapellmeister to the Vienna Hoftheater and director of chamber music and court composer to Emperor Francis I.

Krommer's works include most of the instrumental genres, plus two Masses and a few other works for chorus. In addition to a handful of symphonies, he was especially active as a composer of concertos, including nine for violin and orchestra, and several for winds or mixed small groups of soloists. He also wrote a great deal of wind ensemble (*"Harmonie"*) music. Chamber music by far dominates his output; he wrote more than two dozen string quintets, for example, some six dozen string quartets (a genre in which, in his time, he was said to rival Haydn), nine for flute and string trio, and much else, including five in the present genre of clarinet with string trio. His Opus 21, a pair of such quartets, was published in 1802.

The delightful Quartet in B-flat for clarinet, violin, viola, and cello, Opus 21, No. 2, is a four-movement work solidly in the style of Viennese classicism, which is to say, the style familiar from Mozart's and Haydn's music. Although the clarinet is not exclusively in the foreground, it is essentially the focus of the texture, its occasional brilliant runs indicating the technical skill of Krommer's original soloist. The strings frequently play chordal accompaniment, now and then stepping out to shadow or imitate the clarinet. As a whole, the piece is very much on the lighter end of the mood spectrum; even the second movement Romance admits hardly a shadow. The two outer movements are quick and carefree. The first is in clear sonata form, the finale a rondo. After the Romance is a very brief minuet with a Trio, the shortest movement of the four, weighing in at under three minutes. The Trio has the rustic sweetness of a Ländler (an Austrian folk-dance popular with Haydn).

Upcoming Community Concerts

CHAMBER MUSIC PERFORMED BY MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Sunday, March 14, at 3 p.m. • Endicott College for the Arts, Beverly
Sunday, April 25, at 3 p.m. • Villa Victoria Center for the Arts, Boston

Free admission with reservation. To reserve tickets, please call SymphonyCharge at (617) 266-1200 or 888-266-1200.

For more information, log onto bso.org.

Franz Joseph Haydn (1732-1809)
String Quartet in D minor, Opus 76, No. 2

By the time Haydn completed his Opus 76 string quartets in 1797 (they were published two years later), he had already consolidated his reputation as the greatest of living composers, and he was living comfortably in Gumpendorf, a rural suburb of Vienna. His career as a symphonist was behind him, the twelve London symphonies having been presented to audiences there between 1791 and 1795. The works of the present period would include several important Masses, among them the *Missa in tempore belli*, the so-called *Nelson* Mass (*Missa in angustiis*), and the *Theresienmesse*; his oratorio *The Creation*; the oratorio version of *The Seven Last Words of Christ on the Cross*, and the first section, "Spring," of *The Seasons*. The Opus 76 quartets were dedicated to Count Joseph Erdödy, one of those prominent aristocrats who maintained "house quartets" for just such musical entertainment, and who was also an important supporter of Beethoven.

As much "the father of the string quartet" as he was "of the symphony," Haydn produced more than eighty string quartets during his lifetime, establishing the genre (together with Mozart) in a way that informs not only our understanding of the Classical style, but our expectations of it. Haydn must have enjoyed composing for the medium of the quartet: the ease and fluidity of the writing are everywhere apparent, and it is noteworthy that the string quartet was the only instrumental genre that he pursued during his last years as a composer.

The D minor quartet, Opus 76, No. 2, begins with two descending fifths in the first violin (A to D, E to A). This descending-fifth motif pervades the first movement not only as a melodic element, but also as the basis for harmonic axes around which the music can change course. It is from this motif that the quartet earned its nickname, "*Quinten*" ("Fifths"). The second movement, in D major, is in a basic ABA song form, with inventive embellishments to the main material when it returns following the harmonic detours of the B section. For the minuet, once more in D minor, Haydn writes a canon, the viola and cello following hard upon the heels of the two violins. In the contrasting, major-mode Trio section, a repeated-note motif and sudden off-the-beat accents not only move the music forward, but also serve to throw the listener's rhythmic sense by obscuring the downbeat. This movement is sometimes called the *Hexenmenuett* ("Witches' Minuet"). Offbeat rhythms and accents serve also to energize Haydn's impish finale, which, having begun in the minor, heads jauntily to a bustling D major close.

THE BSO ONLINE

watch listen explore

BUY TICKETS • SUBSCRIBE • DONATE
PROGRAM LISTINGS • SPECIAL EVENTS
DOWNLOAD PODCASTS • BIOGRAPHIES
HISTORICAL FACTS • NEW AMENITIES

VISIT US AT BSO.ORG

Gideon Klein (1919-?1945)
Trio for violin, viola, and cello (1944)

The Moravian composer and pianist Gideon Klein was a prodigy, recognized early for his musical potential. He moved from his birthplace of Přerov (near Brno) to Prague at age twelve to study piano, and later attended the Prague Conservatory, where he achieved notable success. He also took courses in musicology at the Charles University in Prague, and, although he had little formal compositional training, worked briefly with the Czech composer Alois Hába. Because of his Jewish roots, he was forbidden to continue his formal education after 1940, and although he hoped to emigrate and attend the Royal College of Music in London, his visa was denied. He continued to perform as a pianist under pseudonyms until he was deported to the Theresienstadt concentration camp in December 1941.

As a prisoner at Theresienstadt, Klein and others were convinced that maintaining a sense of community and individual freedom within the camp environment was their best chance for healthy survival. To that end, concerts and theatrical productions were organized among the prisoners, and Klein, one of the youngest of the established composers there, encouraged the older artists including Hans Krása and Viktor Ullmann to continue to write music. The Nazi authorities manipulated the situation in order to present to the world a false picture of the camps, via press and film footage such as the film "The Führer Presents the Jews with a City."

Klein's small body of works establishes a strong and consistent compositional voice. He was evidently influenced by Bartók and Berg; the latter's Violin Concerto may have an echo in Klein's Piano Sonata. The cabaret-influenced avant-garde theater works of Kurt Weill probably also had their effect. We find the composer using alternative tonalities, picking and choosing from whole-tone, chromatic, and modal scales in a way that seems to blend folk-music sources with modernism. The music is highly motivic and, in faster movements, sharply rhythmic.

Klein composed his Trio, the last work he ever wrote, while at Theresienstadt. A fourteen-minute work in three movements, the Trio has a strong folk-music quality, made explicit in the slow middle movement, a set of variations on a plaintive Moravian folk tune, evidently one the composer's grandmother used to sing to him. The outer movements are both quick and relatively brief, featuring pulsing ostinatos over which alternately syncopated or free melodic lines, made up of small motifs, unfold. Imitative counterpoint underlines the high points of the finale. The middle movement, longer than the outer ones together, begins lugubriously with a chorale version of the theme, which broadens, with little change of mood, into a contrapuntal texture. The variations tend generally to the mood of the original, with a few excursions into faster, brighter territory, and each of the instruments is featured in a solo role from

time to time. Use of multi-stops, particularly octaves in the violin, may trick the ear into hearing a quartet rather than a trio.

Klein was moved from the Theresienstadt camp to Auschwitz in October 1944, and from there, as an able body, was transferred to the coal mining camp at Fürstengrube some twenty miles north. He is presumed to have been murdered there by the SS in a final purge of more than two hundred prisoners on January 27, 1945.

George Gershwin (1898-1937)
Three Preludes, arranged for clarinet, violin, viola, and cello by Thomas Martin

---

George Gershwin got his start as a professional musician, beginning in 1914, as a song-plugger for the Tin Pan Alley publisher Remick's—day after day for ten or more hours banging out tunes for performers and producers looking for new material. Meanwhile he was trying to get his own songs accepted into a Broadway show; it was as yet far-fetched to expect a show of his own, but composers sometimes wedged individual songs into extant or developing productions. He left Remick's in 1917 to work on Broadway as a pianist, and in 1918 several of his songs were in Broadway shows. In 1919, remarkably—he was not yet twenty-one—his first complete show, *La-La-Lucille!*, appeared on Broadway, and in 1920 he had his first megahit with *Swanee*, recorded by the great Al Jolson.

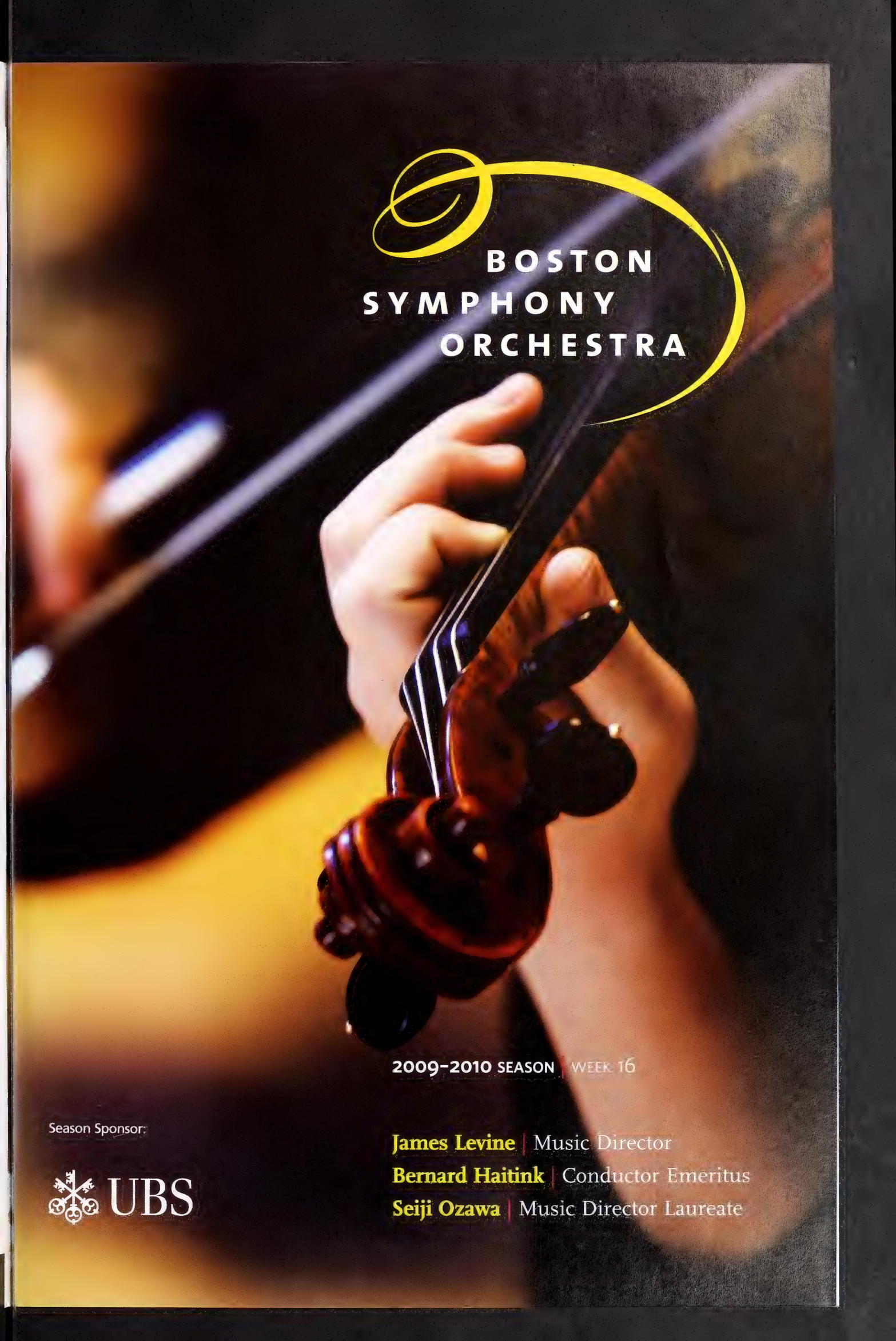
He made a further splash with a series of revues, the "George White Scandals," which were intended by White as a competitor to Ziegfeld's Follies, and in 1923—at twenty-four—wrote his most famous concert work, *Rhapsody in Blue*. From that point he successfully straddled the line between concert music and Broadway as deftly as anyone in history. His concert works included the Piano Concerto in F, *An American in Paris*, the *Cuban Overture*, and other orchestral works, as well as many Broadway shows and the opera *Porgy and Bess*, written in collaboration with his brother Ira. His biggest shows—there were quite a few—included *Girl Crazy* and the Pulitzer Prize-winning *Of Thee I Sing*.

Gershwin's Three Preludes were a natural extension of his piano performance, a major aspect of his fame since his solo appearance in the *Rhapsody in Blue* premiere. He introduced these three short, contrasting, and jazz-steeped pieces on a New York recital in which he also accompanied the operatic contralto Marguerite d'Alvarez. The three are identified as Nos. 1, 2, and 3, with nothing in the way of character hints except in the music itself; the Italian tempo markings are more cryptic than illuminating in this case. Prelude No. 1 is syncopated, with a rumba-like rhythmic ostinato in the left hand. Flattened third and seventh degrees of the scale give the melody a jazzy touch as well. The second prelude is bluesier and in four distinct sections (AABA). The first part features a circular chord progression in the left hand and a free melody. The second part speeds up a little, with the melody moving to the bass. The third prelude is again rumba-like and fast, in a minor key. Thomas Martin's arrangements of the three pieces tend to place the melody in the clarinet and accompaniment in the strings, but the tune will now and then move into the strings as well.

—Notes by Robert Kirzinger (Krommer, Klein, Gershwin)
and Marc Mandel (Haydn)

Hawthorne String Quartet
Named for New England novelist Nathaniel Hawthorne, the Hawthorne String Quartet includes Boston Symphony members Ronan Lefkowitz and Si-Jing Huang, violins, Mark Ludwig, viola, and Sato Knudsen, cello. Since its inception in 1986, the ensemble has performed extensively throughout Europe, South America, Japan, and the United States, including appearances at such major festivals as Tanglewood, Ravinia, and Aspen. The group's expansive repertoire ranges from 18th- and 19th-century classics to contemporary works. It has distinguished itself internationally by championing the works of composers persecuted during the Nazi regime, with an emphasis on the Czech composers incarcerated in the Theresienstadt concentration camp (Terezín). In October 1991, the quartet performed in Terezín and Prague in ceremonies hosted by President Vaclav Havel to mark the opening of the Terezín Ghetto Museum and to commemorate the 50th anniversary of the first transports to Terezín. In November 2002 they performed additional concerts at the invitation of President Havel and under the sponsorship of the U.S. State Department, to help raise funds for Czech flood relief and restoration efforts at Pamatník Terezín. The quartet has returned repeatedly to the Czech Republic, for performances, master classes at the Prague Conservatory, and film projects. The Hawthorne Quartet's recordings include chamber music by the American composers Arthur Foote, Samuel Coleridge-Taylor, Thomas Oboe Lee, and David Post, as well as several motion picture and documentary soundtracks. The group has also performed in radio and television programs worldwide, and in documentaries. Their CD "Chamber Music from Theresienstadt" won the Preis der Schallplattenkritik in 1991. Other recordings include "Silenced Voices" (Northeastern Records), with newly recovered music of composers persecuted during World War II; string quartets by Pavel Haas and Hans Krása (part of London/Decca's "Entartete Musik" project), and Ervín Schulhoff's Concerto for Solo String Quartet and Chamber Orchestra (also in the "Entartete Musik" series). The quartet gave the American premiere of Schulhoff's concerto with Seiji Ozawa and the Boston Symphony Orchestra. Appointed quartet-in-residence at Boston College in 1998, the Hawthorne String Quartet has collaborated with Christopher Hogwood, Ned Rorem, André Previn, Sir Simon Rattle, Yo-Yo Ma, Joshua Bell, Lynn Harrell, Martha Argerich, and the Pilobolus Dance Company, and has made solo appearances with the Boston Symphony, National Symphony, Juilliard Orchestra, and the Deutsche Kammerphilharmonie. Among the quartet's latest projects is "Remembrance & Beyond," a collaboration with artist Jim Schantz and the Terezín Chamber Music Foundation. For more information about the Hawthorne String Quartet, please contact info@terezinmusic.org.

Thomas Martin served as principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony in the fall of 1984. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has appeared in the Chamber Prelude series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.


BOSTON
SYMPHONY
ORCHESTRA
2009–2010 SEASON | WEEK 16
Season Sponsor:
UBS
James Levine | Music Director
Bernard Haitink | Conductor Emeritus
Seiji Ozawa | Music Director Laureate

Silk twill scarves.

Boston

320 Boylston Street
(617) 482-8707

Hermes.com

HERMÈS
PARIS

HERMÈS, LIFE AS A TALE



Table of Contents | Week 16

15 BSO NEWS

23 ON DISPLAY IN SYMPHONY HALL

25 BSO MUSIC DIRECTOR JAMES LEVINE

28 THE BOSTON SYMPHONY ORCHESTRA

32 THIS WEEK'S PROGRAMS

Notes on the Program

Ludwig van Beethoven

35 Symphony No. 6, "Pastoral"

43 Symphony No. 7

51 Symphony No. 4

57 Symphony No. 3, "Eroica"

65 To Read and Hear More...

69 SPONSORS AND DONORS

78 FUTURE PROGRAMS

82 SYMPHONY HALL EXIT PLAN

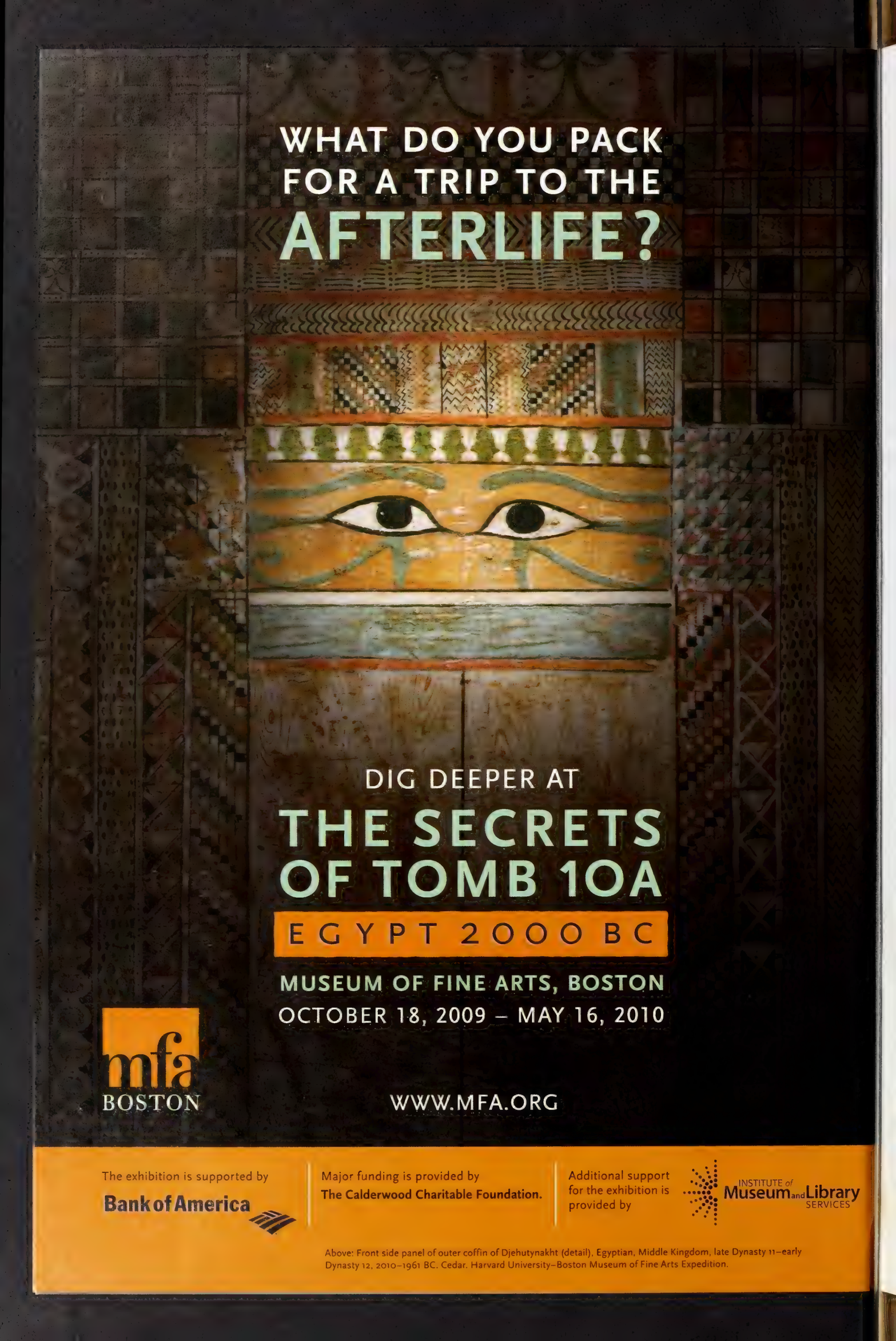
83 SYMPHONY HALL INFORMATION

THIS WEEK'S PRE-CONCERT TALKS ARE GIVEN BY
BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL.

program copyright ©2010 Boston Symphony Orchestra, Inc.

design by Hecht Design, Arlington, MA
cover photograph by Charles Gauthier

BOSTON SYMPHONY ORCHESTRA
Symphony Hall, 301 Massachusetts Avenue
Boston, MA 02115-4511
(617) 266-1492 bso.org


WHAT DO YOU PACK
FOR A TRIP TO THE
AFTERLIFE?
DIG DEEPER AT
THE SECRETS
OF TOMB 10A
EGYPT 2000 BC
MUSEUM OF FINE ARTS, BOSTON
OCTOBER 18, 2009 – MAY 16, 2010
mfa
BOSTON
WWW.MFA.ORG
The exhibition is supported by
Bank of America
Major funding is provided by
The Calderwood Charitable Foundation.
Additional support
for the exhibition is
provided by
INSTITUTE of
Museum and Library
SERVICES
Above: Front side panel of outer coffin of Djehutynakht (detail), Egyptian, Middle Kingdom, late Dynasty 11–early
Dynasty 12, 2010–1961 BC. Cedar. Harvard University–Boston Museum of Fine Arts Expedition.



A *unique* residence for teen and college-age women, specializing in Dialectical Behavior Therapy (DBT).

3East at McLean Hospital
Belmont, Mass.
877.967.7233 3East.org

3East
AT MCLEAN HOSPITAL
acceptance • balance • change

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

PARTNERS HEALTHCARE

Healthy is

marching to the beat of your own drum.

Fill in YOUR blank
bidmc.org



Beth Israel Deaconess
Medical Center



A teaching hospital of
Harvard Medical School



JAMES LEVINE, MUSIC DIRECTOR
RAY AND MARIA STATA MUSIC DIRECTORSHIP, FULLY FUNDED IN PERPETUITY

BERNARD HAITINK, CONDUCTOR EMERITUS
LACROIX FAMILY FUND, FULLY FUNDED IN PERPETUITY

SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

129th season, 2009–2010

TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

OFFICE OF THE CHAIRMAN Diddy Cullinane, Vice-Chairman • Stephen Kay, Vice-Chairman • Edmund Kelly, Vice-Chairman • Robert P. O'Block, Vice-Chairman • Roger T. Servison, Vice-Chairman • Vincent M. O'Reilly, Treasurer

George D. Behrakis • Alan Bressler • Jan Brett • Samuel B. Bruskin • Paul Buttenwieser • Eric D. Collins • Cynthia Curme • Alan J. Dworsky • William R. Elfers • Judy Moss Feingold, ex-officio • Nancy J. Fitzpatrick • Thelma E. Goldberg • Michael Gordon • Brent L. Henry • Charles H. Jenkins, Jr. • Edward H. Linde† • John M. Loder • Carmine A. Martignetti • Robert J. Mayer, M.D. • Nathan R. Miller • Richard P. Morse • Aaron J. Nurick, ex-officio • Susan W. Paine • Carol Reich • Edward I. Rudman • Hannah H. Schneider† • Arthur I. Segel • Thomas G. Stemberg • Caroline Taylor • Stephen R. Weber • Stephen R. Weiner • Robert C. Winters

LIFE TRUSTEES

Vernon R. Alden • Harlan E. Anderson • David B. Arnold, Jr. • J.P. Barger • Leo L. Beranek • Deborah Davis Berman • Peter A. Brooke • Helene R. Cahners • James F. Cleary • John F. Cogan, Jr. • Mrs. Edith L. Dabney • Nelson J. Darling, Jr. • Nina L. Doggett • Mrs. John H. Fitzpatrick • Dean W. Freed • Edna S. Kalman • George Krupp • Mrs. August R. Meyer • Mrs. Robert B. Newman • William J. Poorvu • Irving W. Rabb • Peter C. Read • Richard A. Smith • Ray Stata • John Hoyt Stookey • Wilmer J. Thomas, Jr. • John L. Thorndike • Dr. Nicholas T. Zervas

OTHER OFFICERS OF THE CORPORATION

Mark Volpe, Managing Director • Thomas D. May, Chief Financial Officer • Suzanne Page, Clerk of the Board

BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Judy Moss Feingold, Chairman • William F. Achtmeyer • Noubar Afeyan • David Altshuler • Diane M. Austin • Judith W. Barr • Lucille M. Batal • Linda J.L. Becker • George W. Berry • Paul Berz • James L. Bildner • Mark G. Borden • Partha Bose • Anne F. Brooke • Stephen H. Brown • Gregory E. Bulger • Joanne Burke • Ronald G. Casty • Carol Feinberg Cohen • Susan Bredhoff Cohen • Richard F. Connolly, Jr. • Charles L. Cooney • Ranny Cooper • James C. Curvey • Gene D. Dahmen • Mrs. Miguel de Bragança • Paul F. Deninger • Ronald F. Dixon • Ronald M. Druker • Alan Dynner • Ursula Ehret-Dichter • John P. Eustis II • Joseph F. Fallon • Thomas E. Faust, Jr. • Steven S. Fischman • John F. Fish • Myrna H. Freedman • Carol Fulp • Robert Gallery • Robert P. Gittens • Carol Henderson • Susan Hockfield • Roger Hunt • William W. Hunt • Valerie Hyman • Ernest Jacquet • Everett L. Jassy • Stephen J. Jerome • Darlene Luccio Jordan, Esq. • Paul L. Joskow • Stephen R. Karp • Douglas A. Kingsley • Robert Kleinberg • Farla H. Krentzman • Peter E. Lacaillade • Charles Larkin • Robert J. Lepofsky • Christopher J. Lindop • Nancy K. Lubin • Jay Marks • Jeffrey E. Marshall • Joseph B. Martin, M.D. • C. Ann Merrifield • Dr. Martin C. Mihm, Jr. • Maureen Miskovic • Robert Mnookin • Paul M. Montrone • Sandra O. Moose • Robert J. Morrissey •

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MILTON, MASSACHUSETTS



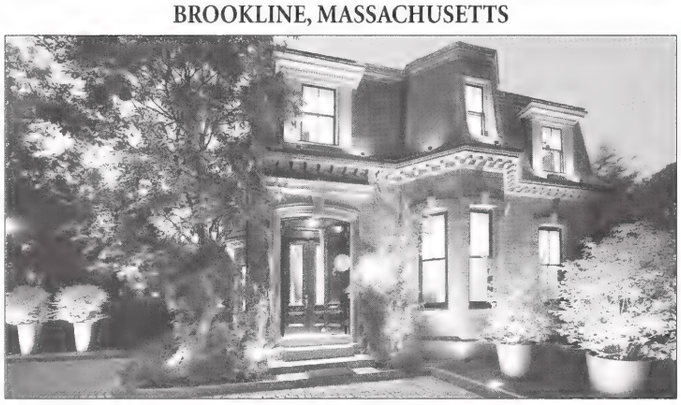
$1,775,000. Enchanting residence on fabled Adams Street. An octagonal front porch introduces this home with a flowthrough front hall drawing attention to the back deck and gardens. Features include a theater, game room, lap pool and a duo of wine cellars. **Josephine McCloskey / Julianne Bridgeman, (617) 696-4430**

BOSTON, MASSACHUSETTS



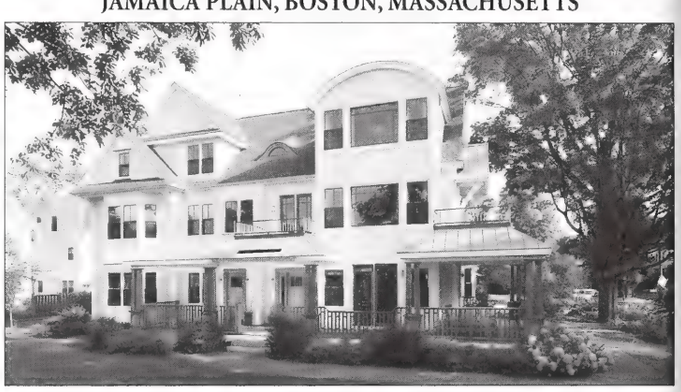
$3,925,000. This ninth-floor residence has been tastefully renovated and showcases skyline views from the formal living room and the paneled library. This full-service residential building offers valet garage parking, 24-hour concierge and available services from the Taj Boston Hotel. **Bruce E. McLean, (617) 723-2737**

BROOKLINE, MASSACHUSETTS



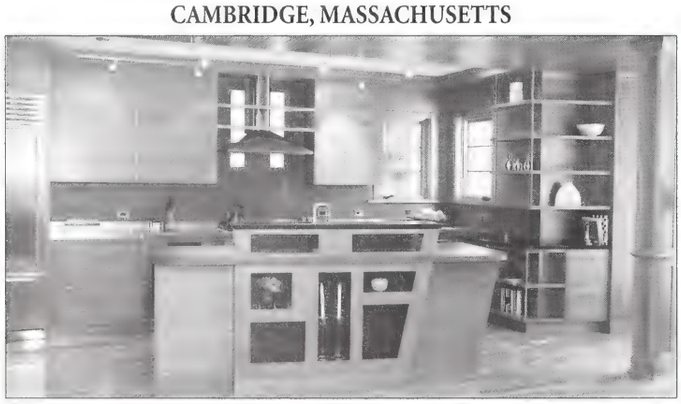
$4,990,000. Unparalleled luxury awaits in prestigious Monmouth House, sited on a lush 19,500-square-foot lot just moments from Back Bay. This home's dramatic design and sweeping spaces underwent a thoughtful architectural renovation, completed in 2009. **Jayne Bennett Friedberg, (617) 796-6116**

JAMAICA PLAIN, BOSTON, MASSACHUSETTS



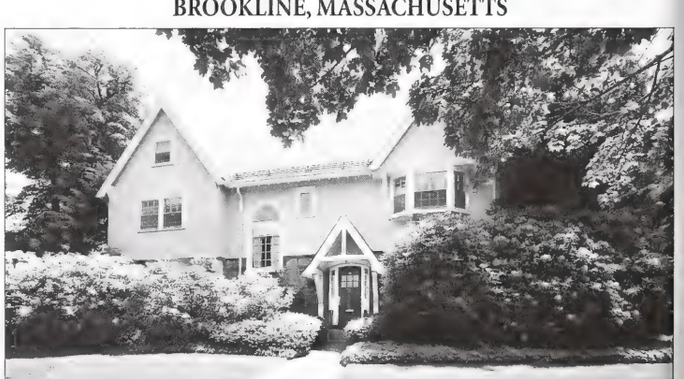
$1,425,000. Unsurpassed water views. This two-story penthouse residence (three bedroom/2.5 bath) overlooking Boston's Emerald Necklace. Gourmet kitchen, master suite, fireplace, private decks and semi-finished basement. Garage parking. Luxury amenities throughout. Minutes to downtown. An urban Eden. **Janet Deegan / Constance Cervone, (617) 522-4600**

CAMBRIDGE, MASSACHUSETTS



$2,650,000. This newly-renovated architect's showcase home in the prestigious Brattle/Huron Village neighborhood features a stunning and spacious kitchen/family room area with gas fireplace and glass doors to a raised patio, and is Leeds Silver Certified for energy saving features. **David Pap, (617) 844-2756**

BROOKLINE, MASSACHUSETTS

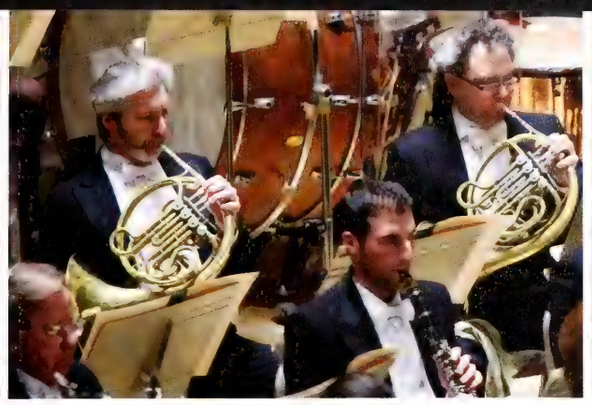
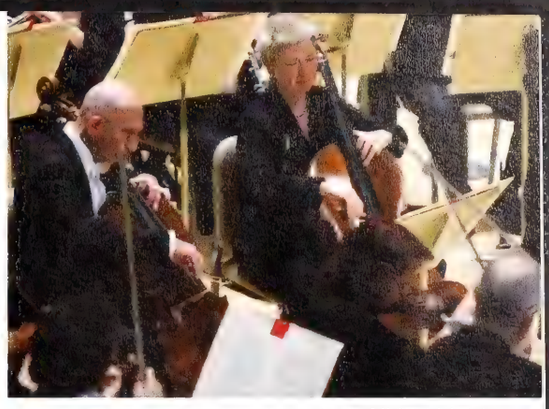


$3,795,000. Set amongst 14,000± square feet of meticulous gardens and mature landscaping, this stately residence enjoys views of historic Longwood Mall. The grand design of the home encompasses exquisite craftsmanship and custom millwork with understated elegance found throughout. **Ronni Casty, (617) 731-2447**

For information on the Previews International Program offered by Coldwell Banker Residential Brokerage, please call (800) 548-5003

www.NewEnglandMoves.com

© 2010 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation.
An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT, LLC.

photos by Michael J. Lutch

Evelyn Stefansson Nef† • Robert T. O'Connell • Peter Palandjian • Vincent Panetta, Jr. • Diane Patrick • Joseph Patton • Ann M. Philbin • May H. Pierce • Claudio Pincus • Joyce L. Plotkin • Jonathan Poorvu • Dr. John Thomas Potts, Jr. • William F. Pounds • Dr. Tina Young Poussaint • Claire Pryor • Patrick J. Purcell • John Reed • Dr. Carmichael Roberts • Susan Rothenberg • Alan Rottenberg • Joseph D. Roxe • Kenan Sahin • Gilda Slifka • Christopher Smallhorn • Margery Steinberg • Theresa Stone • Patricia L. Tambone • Jean Tempel • Douglas Thomas • Mark D. Thompson • Albert Togut • Diana Osgood Tottenham • Joseph M. Tucci • Robert A. Vogt • David C. Weinstein • Christoph Westphal • James Westra • Patricia Plum Wylde • Dr. Michael Zinner • D. Brooks Zug

OVERSEERS EMERITI

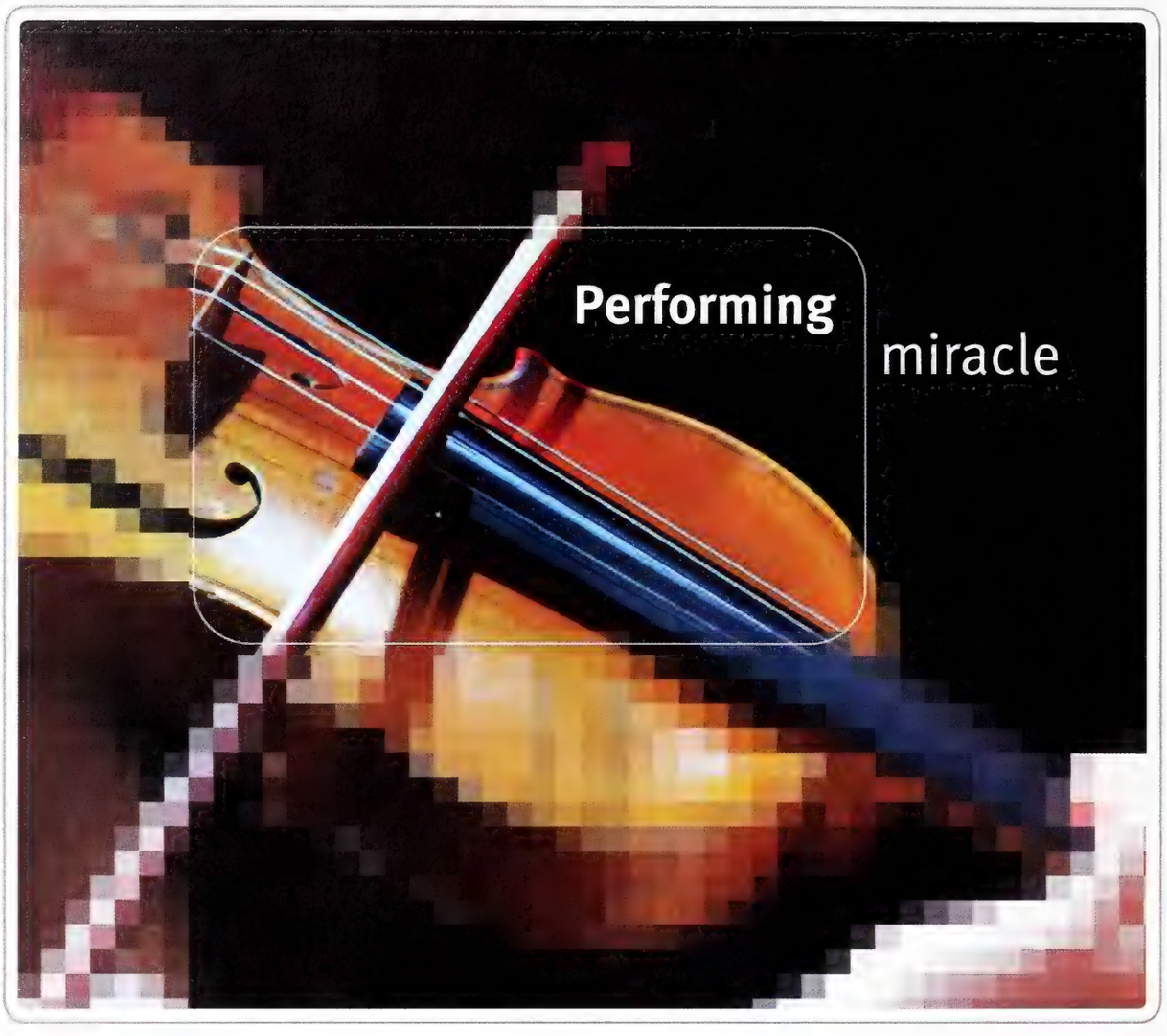
Helaine B. Allen • Marjorie Arons-Barron • Caroline Dwight Bain • Sandra Bakalar • William T. Burgin • Mrs. Levin H. Campbell • Earle M. Chiles • Mrs. James C. Collias • Joan P. Curhan • Phyllis Curtin • Tamara P. Davis • Disque Deane • Betsy P. Demirjian • JoAnne Walton Dickinson • Phyllis Dohanian • Goetz B. Eaton • Harriett Eckstein • George Elvin • Pamela D. Everhart • J. Richard Fennell • Lawrence K. Fish • Peter H.B. Frelinghuysen • Mrs. Thomas Galligan, Jr. • Mrs. James Garivaltis • Dr. Arthur Gelb • Jordan Golding • Mark R. Goldweitz • Michael Halperson • John Hamill • Deborah M. Hauser • Mrs. Richard D. Hill • Marilyn Brachman Hoffman • Lola Jaffe • Michael Joyce • Martin S. Kaplan • Mrs. S. Charles Kasdon • Mrs. Gordon F. Kingsley • David I. Kosowsky • Robert K. Kraft • Benjamin H. Lacy • Mrs. William D. Larkin • Edwin N. London • Frederick H. Lovejoy, Jr. • Diane H. Lupean • Mrs. Charles P. Lyman • Mrs. Harry L. Marks • Joseph C. McNay • Albert Merck • John A. Perkins • Daphne Brooks Prout • Robert E. Remis • John Ex Rodgers • Roger A. Saunders • Lynda Anne Schubert • Mrs. Carl Shapiro • L. Scott Singleton • Charles A. Stakely • Patricia Hansen Strang • Samuel Thorne • Paul M. Verrochi • Robert A. Wells • Mrs. Joan D. Wheeler • Margaret Williams-DeCelles • Mrs. Donald B. Wilson† • Mrs. John J. Wilson • Richard Wurtman, M.D.

† Deceased

EXECUTIVE COMMITTEE OF THE BOSTON SYMPHONY ASSOCIATION OF VOLUNTEERS

Aaron J. Nurick, Chair • **Charles Jack**, Vice-Chair, Boston • **Wilma Michaels**, Vice-Chair, Tanglewood • **Audley Fuller**, Secretary • **Richard Dixon**, Co-Chair Education, Boston • **Gerald Dreher**, Co-Chair Membership Administration, Boston • **Ellen Mayo**, Co-Chair Community Outreach and Audience Development, Boston • **Augusta Liebowitz**, Co-Chair Education, Tanglewood • **Alexandra Warshaw**, Co-Chair Membership Administration, Tanglewood • **Howard Arkans**, Co-Chair Community Outreach and Audience Development, Tanglewood • **William Ballen**, Ushers and Programmers Liaison, Tanglewood • **Ken Singer**, Glass House Liaison, Tanglewood

EMC²
where information lives®



EMC is proud to support the Boston Symphony Orchestra.

The global icon of artistic virtuosity known as the Boston Symphony Orchestra is also the world's largest orchestral organization. The BSO understands the critical role information plays in its business, and turns to information infrastructure solutions from EMC to help keep its intricate operations a miracle of performance. We're proud to help the BSO bring the power of information to life—information that illuminates what's possible and that can move the world forward.

Learn more at www.EMC.com.

EMC², EMC, and where information lives are registered trademarks of EMC Corporation. All other trademarks used herein are the property of their respective owners.
© Copyright 2008 EMC Corporation. All rights reserved.

Administration

Mark Volpe, *Managing Director, Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity*

Anthony Fogg, *Artistic Administrator*

Marion Gardner-Saxe, *Director of Human Resources*

Ellen Highstein, *Director of Tanglewood Music Center, Tanglewood Music Center Directorship endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman*

Bernadette M. Horgan, *Director of Public Relations*

Thomas D. May, *Chief Financial Officer*

Kim Noltemy, *Director of Sales, Marketing, and Communications*

Bart Reidy, *Director of Development—Institutional Giving, Events, and Administration*

Elizabeth P. Roberts, *Director of Development—Campaign and Individual Giving*

Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, Senior Archivist • **Felicia Burrey Elder,** Executive Assistant to the Managing Director • **Vincenzo Natale,** Chauffeur/Valet • **Claudia Robaina,** Manager of Artists Services • **Benjamin Schwartz,** Assistant Artistic Administrator

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, Director of Concert Operations

H.R. Costa, Technical Director • **Leslie DeRoche,** Concert Operations Administrator • **Vicky Dominguez,** Operations Manager • **Jake Moerschel,** Assistant Stage Manager • **Leah Monder,** Production Manager • **John Morin,** Stage Technician • **Mark C. Rawson,** Stage Technician • **Mark B. Rulison,** Chorus Manager

BOSTON POPS

Dennis Alves, Director of Artistic Planning

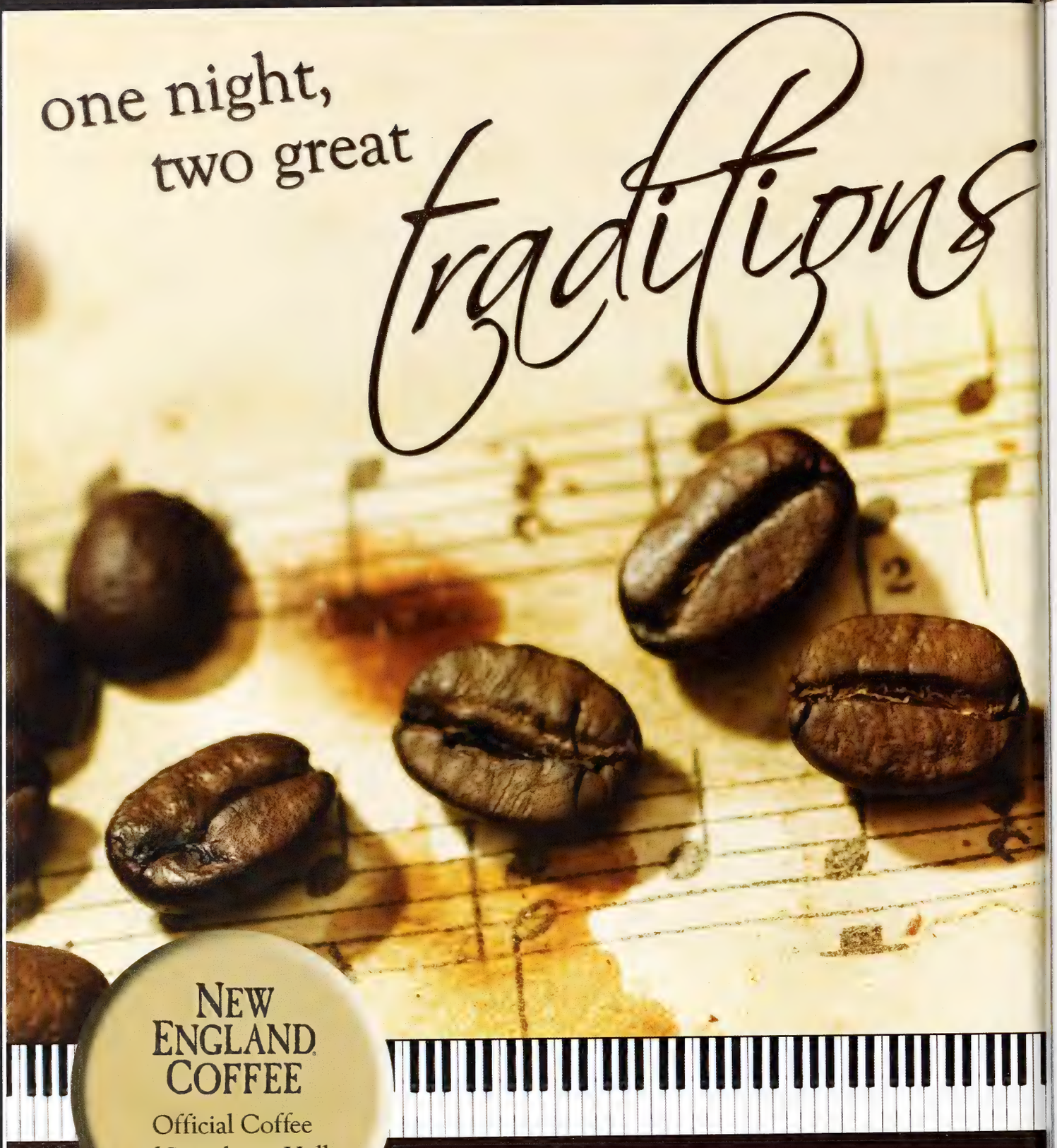
Gina Randall, Administrative/Operations Coordinator • **Margo Saulnier,** Assistant Director of Artistic Planning • **Amanda Severin,** Manager of Artistic Services/Assistant to the Pops Conductor

BUSINESS OFFICE

Sarah J. Harrington, Director of Planning and Budgeting • **Mia Schultz,** Director of Investment Operations and Compliance • **Pam Wells,** Controller

Mimi Do, Budget Manager • **Thomas Engeln,** Budget Assistant • **Michelle Green,** Executive Assistant to the Business Management Team • **Karen Guy,** Accounts Payable Supervisor • **David Kelts,** Staff Accountant • **Minnie Kwon,** Payroll Associate • **John O'Callaghan,** Payroll Supervisor • **Nia Patterson,** Accounts Payable Assistant • **Harriet Prout,** Accounting Manager • **Teresa Wang,** Staff Accountant • **Audrey Wood,** Senior Investment Accountant

one night,
two great *traditions*



NEW ENGLAND COFFEE
Official Coffee of Symphony Hall

"New England Coffee is delighted to be the Official Coffee of the Boston Symphony Orchestra and the Boston Pops. As a family-owned business for over 90 years, we share a commitment to quality and tradition that the BSO has championed for over 125 years. With these common values and a dedication to quality, we invite you to enjoy tonight's performance." - *Jim Kaloyanides*
PRESIDENT AND COO OF NEW ENGLAND COFFEE



www.newenglandcoffee.com

DEVELOPMENT

Joseph Chart, Director of Major Gifts • **Nina Jung**, Director of Development Events and Volunteer Outreach • **Ryan Losey**, Director of Foundation and Government Relations • **Jennifer Roosa**, Director of Development Research and Information Systems • **George Triantaris**, Director of Principal and Planned Giving

Amanda Aldi, Data Project Coordinator • **Stephanie Baker**, Campaign Manager • **Susan Beaudry**, Manager of Tanglewood Business Partners • **Emily Borababy**, Manager of Development Communications • **Dulce Maria de Borbon**, Beranek Room Hostess • **Cullen E. Bouvier**, Donor Relations Officer • **Maria Capello**, Grant Writer • **Diane Cataudella**, Associate Director of Donor Relations • **Sabine Chouljian**, Manager of Development Events and Volunteer Services • **Kerri Cleghorn**, Associate Director, Business Partners • **Allison Cooley**, Associate Director of Society Giving • **Emily Diaz**, Donor Information and Data Coordinator • **Marcy Bouley Eckel**, Associate Director of Direct Fundraising • **Laura Frye**, Assistant Manager of Society Giving • **David Grant**, Development Operations Manager • **Barbara Hanson**, Major Gifts Officer • **Emily Horsford**, Manager of Donor Relations • **Sabrina Karpe**, Donor Relations Coordinator • **Angela Kaul**, Assistant Manager of Planned Giving • **Dominic Margaglione**, Donor Ticketing Associate • **Jill Ng**, Senior Major and Planned Giving Officer • **Madge Nimocks**, Development Communications Writer • **Suzanne Page**, Associate Director for Board Relations • **Emily Reeves**, Major Gifts Coordinator • **Amanda Roosevelt**, Executive Assistant • **Laura Sancken**, Coordinator, Development Events and Volunteer Services • **Joyce M. Serwitz**, Major Gifts and Campaign Advisor • **Alexandria Sieja**, Assistant Manager of Development Events and Volunteer Services • **Yong-Hee Silver**, Major Gifts Officer • **Kenny Smith**, Acknowledgment and Gift Processing Coordinator • **Stephanie J. Smith**, Annual Fund Project Coordinator • **Mary E. Thomson**, Associate Director of Corporate Giving • **Szeman Tse**, Assistant Director of Development Research • **Romain Tsiplakis**, Graphic Designer

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, Director of Education and Community Programs

Claire Carr, Manager of Education Programs • **Sarah Glenn**, Assistant Manager of Education and Community Programs • **Emilio Gonzalez**, Manager of Curriculum Research and Development • **Darlene White**, Manager, Berkshire Education and Community Programs

FACILITIES

C. Mark Cataudella, Director of Facilities

SYMPHONY HALL OPERATIONS **Christopher Hayden**, Facilities Manager • **Tyrone Tyrell**, Security and Environmental Services Manager

Charles F. Cassell, Jr., Facilities Compliance and Training Coordinator • **Stella Easland**, Switchboard Operator • **Michael Finlan**, Switchboard Supervisor • **Judith Melly**, Facilities Coordinator • **Shawn Wilder**, Mailroom Clerk

MAINTENANCE SERVICES **Jim Boudreau**, Electrician • **Thomas Davenport**, Carpenter • **Michael Frazier**, Carpenter • **Paul Giaimo**, Electrician • **Steven Harper**, HVAC • **Sandra Lemerise**, Painter • **Michael Maher**, HVAC ENVIRONMENTAL SERVICES **Landel Milton**, Lead Custodian • **Rudolph Lewis**, Assistant Lead Custodian • **Desmond Boland** • **Julien Buckmire** • **Claudia Ramirez Calmo** • **Angelo Flores** • **Gaho Boniface Wahi**

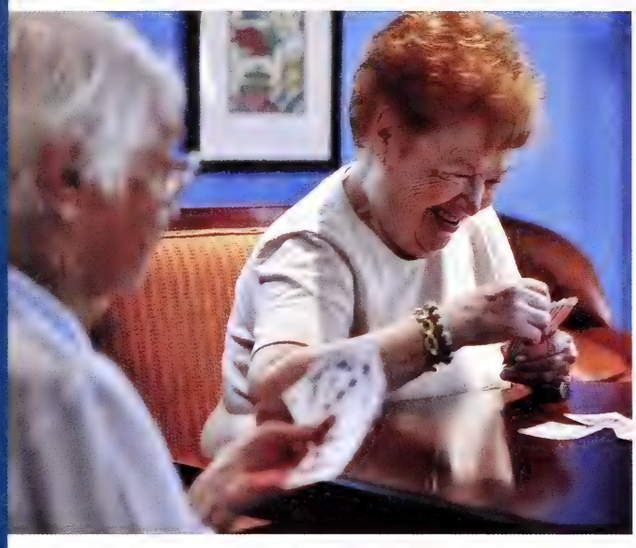
TANGLEWOOD OPERATIONS **David P. Sturma**, Director of Tanglewood Facilities and BSO Liaison to the Berkshires

Ronald T. Brouker, Supervisor of Tanglewood Crew • **Robert Lahart**, Electrician • **Peter Socha**, Carpenter • **Robert Casey** • **Stephen Curley** • **Richard Drumm** • **Bruce Huber**

HUMAN RESOURCES

Susan Olson, Human Resources Recruiter • **Heather Mullin**, Human Resources Manager • **Kathleen Sambuco**, Benefits Manager

The Florida Alternative



Relax in your own private apartment furnished by Goddard House in Brookline. We'll add warmth to your short term stay with our own special mixture of three meals a day, personal care, 24-hour staffing, reminders for medication, stimulating programs, weekly housekeeping and ….a lively community of friends.

For a taste of Goddard House in Brookline call Emily Judd at 617.731.8500 x105 or take a tour at www.goddardhouse.org

GODDARD HOUSE IN BROOKLINE
The Recipe for Living

ASSISTED LIVING SHORT TERM STAYS - *The Recipe for Living*



HINGHAM WELLESLEY COPLEY PLACE THE MALL AT CHESTNUT HILL

INFORMATION TECHNOLOGY

Timothy James, Director of Information Technology

Guy W. Brandenstein, User Support Specialist • **Andrew Cordero**, Manager of User Support • David Tucker, Infrastructure Systems Manager • **Brian Van Sickle**, User Support Specialist

PUBLIC RELATIONS

Kathleen Drohan, Associate Director of Public Relations • **Taryn Lott**, Public Relations Supervisor

PUBLICATIONS

Marc Mandel, Director of Program Publications

Robert Kirzinger, Assistant Director of Program Publications—Editorial • **Eleanor Hayes McGourty**, Assistant Director of Program Publications—Production and Advertising

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, Ticket Operations Manager • **Helen N.H. Brady**, Director of Group Sales • **Alyson Bristol**, Director of Corporate Sponsorships • **Sid Guidicianne**, Front of House Manager • **James Jackson**, Call Center Manager • **Roberta Kennedy**, Buyer for Symphony Hall and Tanglewood • **Sarah L. Manoog**, Director of Marketing Programs • **Michael Miller**, Director of Ticketing

Megan Bohrer, Group Sales Coordinator • **Gretchen Borzi**, Marketing Production Manager • Rich Bradway, Associate Director of E-Commerce and New Media • **Samuel Brewer**, SymphonyCharge Representative • **Allegra Brooke**, Corporate Sponsorship Coordinator • **Lenore Camassar**, Associate Manager, SymphonyCharge • **Theresa Condito**, Access Services Administrator/Subscriptions Associate • **Susan Coombs**, SymphonyCharge Coordinator • **Jonathan Doyle**, Junior Graphic Designer • **Paul Ginocchio**, Manager, Symphony Shop and Tanglewood Glass House • **Erin Glennon**, Graphic Designer • **Randie Harmon**, Customer Service and Special Projects Manager • **Matthew Heck**, Marketing Projects Coordinator • **Michael King**, Subscriptions Associate • **Michele Lubowsky**, Associate Subscriptions Manager • **Jason Lyon**, Group Sales Manager • **Laura Maas**, Merchandising Assistant • **Ronnie McKinley**, Ticket Exchange Coordinator • **Maria McNeil**, SymphonyCharge Representative • **Michael Moore**, E-Commerce Marketing Analyst • **Doreen Reis**, Marketing Coordinator for Advertising • **Andrew Russell**, Senior Manager, Corporate Sponsorships • **Laura Schneider**, Web Content Editor • **Robert Sistare**, Subscriptions Representative • **Kevin Toler**, Art Director • **Himanshu Vakil**, Web Application Lead • **Stacy Whalen**, Manager, Corporate Sponsor Relations

BOX OFFICE **David Chandler Winn**, Manager • **Megan E. Sullivan**, Assistant Manager

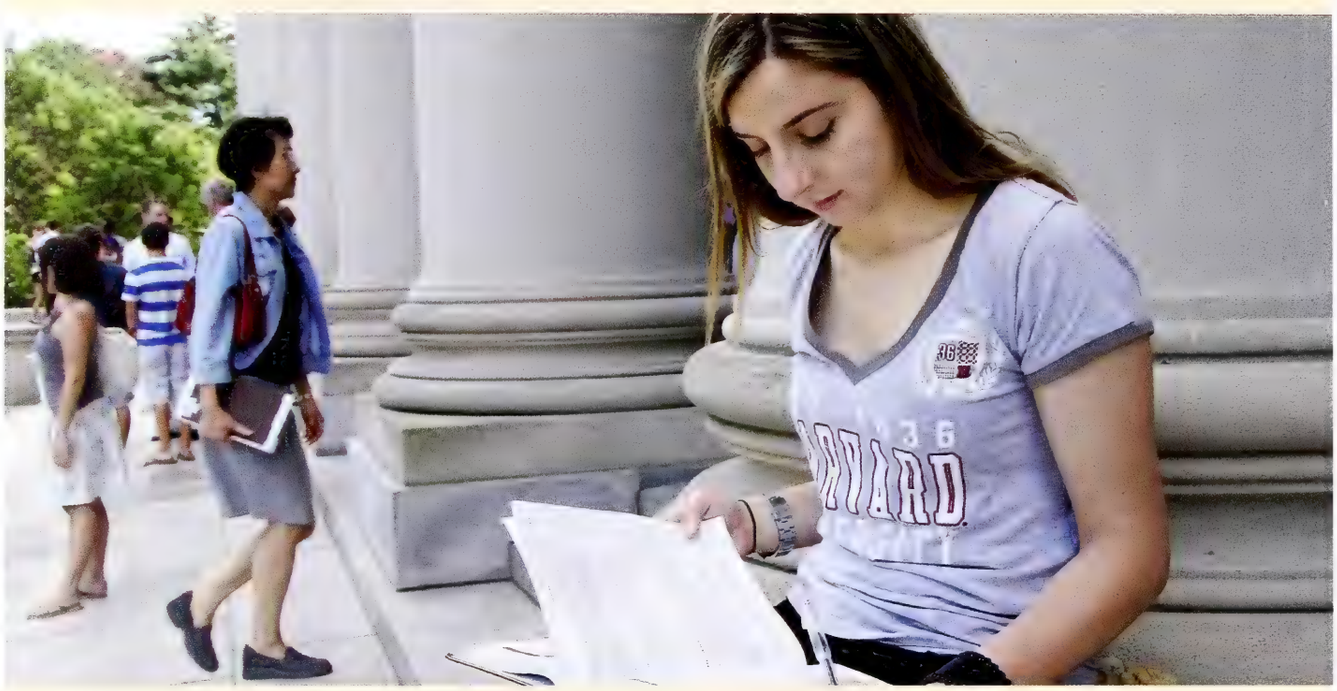
BOX OFFICE REPRESENTATIVES Mary J. Broussard • Arthur Ryan

EVENT SERVICES **Kyle Ronayne**, Director of Event Administration • **Tony Bennett**, Café Supervisor/Pops Service Staff Manager • **Kristin Jacobson**, Senior Sales Manager • **Sean Lewis**, Manager of Venue Rentals and Events Administration • **Cesar Lima**, Assistant Food and Beverage Manager • **James Sorrentino**, Bar Manager

TANGLEWOOD MUSIC CENTER

Andrew Leeson, Budget and Office Manager • **Karen Leopardi**, Associate Director for Faculty and Guest Artists • **Michael Nock**, Associate Director for Student Affairs • **Gary Wallen**, Manager of Production and Scheduling

this summer | Harvard



Join a vibrant community of motivated students and distinguished faculty at Harvard Summer School.

- Courses on campus, online, and abroad
- Seven-week session
- Programs for high school and college students, and adults

HARVARD SUMMER SCHOOL

www.summer.harvard.edu

BSO News

Levine/BSO Recording of "Daphnis et Chloé" on BSO Classics Wins Grammy Award for Best Orchestral Performance

The Boston Symphony Orchestra's live recording of Ravel's complete *Daphnis et Chloé* with James Levine conducting, and featuring the Tanglewood Festival Chorus, John Oliver, conductor, won the Grammy Award in the category of Best Orchestral Performance at the 52nd annual Grammy Awards ceremony in Los Angeles on January 31, 2010—the BSO's first Grammy on its own label, BSO Classics. The recording was produced by Elizabeth Ostrow, with (from sound/mirror in Boston) recording engineers John Newton and Jesse Lewis, editing engineer Dirk Sobotka, and mixing and mastering engineer Mark Donahue.

Taken from the concerts of October 5 and 6, 2007, the opening subscription concerts of the BSO's 2007-08 season, the BSO's live recording of *Daphnis et Chloé* was released in February 2009 along with Levine-led Boston Symphony recordings of Brahms's *A German Requiem*, Mahler's Symphony No. 6, William Bolcom's Eighth Symphony for chorus and orchestra, and Bolcom's *Lyric Concerto* for flute and orchestra. All of these releases were taken from recordings made at Symphony Hall as part of an ongoing project to record all of Maestro Levine's BSO concerts for archival purposes and consideration for potential release. Ravel's *Daphnis et Chloé* and Brahms's *German Requiem* on BSO Classics are available both on CD at the Symphony Shop and as downloads at bso.org; the Mahler and Bolcom recordings are available only as downloads.

A Special, "Four-Strausses" BSO Pension Fund Concert, This Sunday Afternoon, February 21, at 3 p.m. at Symphony Hall

Don't miss the special BSO Pension Fund Concert on Sunday afternoon, February 21, at 3 p.m. This unusual program with James Levine conducting the Boston Symphony Orchestra promises a bursting bouquet of music by the Strauss family. (Did you know that "*Strauss*" in German means "bouquet"?) On the first half, Richard Strauss's *Don Quixote*—his Cervantes-inspired "fantastic variations on a knightly theme," with solo cello representing the Don and solo viola his sidekick Sancho Panza—features cellist Lynn Harrell and BSO principal viola Steven Ansell. After intermission, the second half of the concert offers an entertaining mix of shorter, light works by the great 19th-century Viennese composers Johann Strauss and his sons, Johann II and Josef. Johann Sr.'s foot-stomping *Radetzky* March, a staple of Viennese celebrations, typically closes the Vienna Philharmonic's New Year's Concert, as it will this BSO program. The concert opens with the overture to the operetta *Die Fledermaus* (*The Bat*) by "Waltz King" Johann Strauss, Jr., who is also represented by the waltz *Roses from the South*, and the polkas *Amid Thunder and Lightning* and *Free-shooter*. Josef is represented by the polka *Free from Cares!* and the *Delirium* Waltz. Tickets are available at the Symphony Hall box office, online at bso.org, or by calling SymphonyCharge at (617) 266-1200 (or 1-888-266-1200 from outside the Boston area).



Knowing wealth. Knowing you.

The more you get to know us, the more you'll know why the bond we have with our clients is so long-lasting. It's because we create deep and trusting relationships with each client.

After all, we've been right here in the heart of Boston for nearly two centuries, personally guiding both old and new generations of New Englanders with conservative, yet forward-thinking, investment management advice and sophisticated tax, trust and estate planning.

If you're attracted to the true value of an individual relationship with highly personalized service, please call Jay Emmons, Executive Vice President, today at 617-523-1635. At Welch & Forbes, we know wealth. And we know you.

WF

WELCH & FORBES LLC

Private Wealth Management since 1838

45 School Street, Boston Massachusetts 02108 **welchforbes.com**

Tickets for the 2010 Tanglewood Season On Sale Now

Music Director James Levine opens the BSO's 2010 Tanglewood season on July 9 with Mahler's Symphony No. 2, *Resurrection*, featuring soprano Layla Claire, mezzo-soprano Stephanie Blythe, and the Tanglewood Festival Chorus, which celebrates its 40th anniversary this summer. Maestro Levine's performances also include, among other things, BSO performances of Mahler's Symphony No. 4 and Mozart's Requiem; a BSO program of music by the four Strausses (both Johanns, Josef, and Richard); a BSO concert performance of Mozart's delightful comic opera *The Abduction from the Seraglio*, and a fully staged Tanglewood Music Center production of Richard Strauss's *Ariadne auf Naxos*. Also among those performing with the BSO this summer are conductors Christoph von Dohnányi, Charles Dutoit, Rafael Frühbeck de Burgos, Giancarlo Guerrero, Kurt Masur, Ludovic Morlot, Robert Spano, Shi-Yeon Sung, and David Zinman; soloists Emanuel Ax, Joshua Bell, Richard Goode, Hilary Hahn, Lynn Harrell, Yo-Yo Ma, Peter Serkin, Gil Shaham, Christian Tetzlaff, Jean-Yves Thibaudet, Dawn Upshaw, and Pinchas Zukerman, and BSO principals Steven Ansell and Thomas Martin. Other events include Boston Pops concerts with Keith Lockhart and John Williams; a special appearance by Yo-Yo Ma and the Silk Road Ensemble; two Chopin recitals featuring Garrick Ohlsson; "Beowulf: The Epic in Performance," with medievalist Benjamin Bagby; and "Caminos del Inka: A Musical Journey," with the BSO, conductor Miguel Harth-Bedoya, cellist Alisa Weilerstein, and BSO principal flute Elizabeth Rowe. Other events include appearances by James Taylor and Carole King (sold out); Arlo Guthrie with the Boston Pops; Audra McDonald; a full schedule of concerts by the talented young musicians of the Tanglewood Music Center; the Mark Morris Dance Group in collaboration with musicians from the Tanglewood Music Center; and such annual events as "A Prairie Home Companion at Tanglewood," Tanglewood on Parade, the Festival of Contemporary Music, and the Labor Day Weekend Jazz Festival. Complete details of this summer's programs are available at bso.org; or, to request a brochure, call (617) 266-1492. Bank of America is proud to return for the third season as the exclusive season sponsor of Tanglewood.

Boston Symphony Chamber Players Sunday, March 14, at 3 p.m. at Jordan Hall

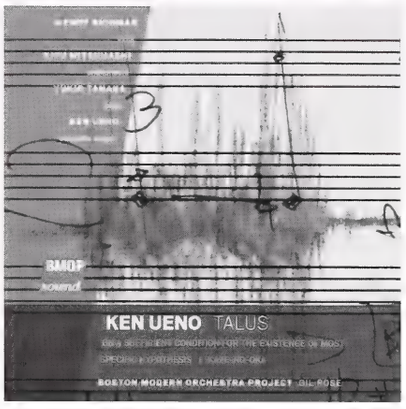
The Boston Symphony Chamber Players perform the third Sunday-afternoon concert of their 2009-10 series at Jordan Hall at the New England Conservatory on Sunday, March 14, at 3 p.m. The program includes Mozart's Quartet in F for oboe and strings, K.370; Villa-Lobos's *Bachianas brasileiras* No. 6, for flute and bassoon; Michael Gandolfi's *Plain Song, Fantastic Dances*, for winds and strings; and Brahms's Quintet in B minor for clarinet and strings, Opus 115. Single tickets are $32, $23, and $18, available through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses Beethoven. In

BMOP sound

UPCOMING RELEASES



[1014]

KEN UENO TALUS

ON A SUFFICIENT CONDITION FOR THE EXISTENCE OF MOST SPECIFIC HYPOTHESIS | KAZE-NO-OKA

Wendy Richman viola
Kifu Mitsuhashi shakuhachi
Yukio Tanaka biwa
Ken Ueno overtone singer

"[Talus] is a concerto that engrossingly reinvents the discourse." THE BOSTON GLOBE

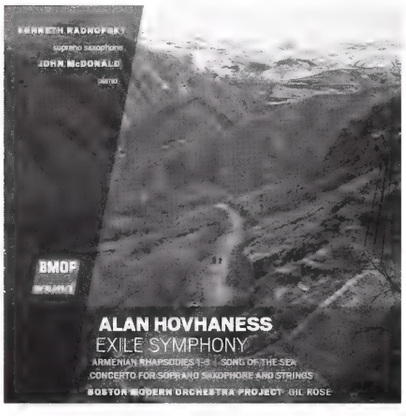


[1015]
SACD

DOMINICK ARGENTO JONAH AND THE WHALE

Thomas Oakes narrator
Daniel Norman tenor
Daniel Cole bass
Providence Singers
Boston Modern Orchestra Project
Andrew Clark conductor

"An engaging combination of 14th-century English poetry, sea chanteys, and work songs." PROVIDENCE MONTHLY



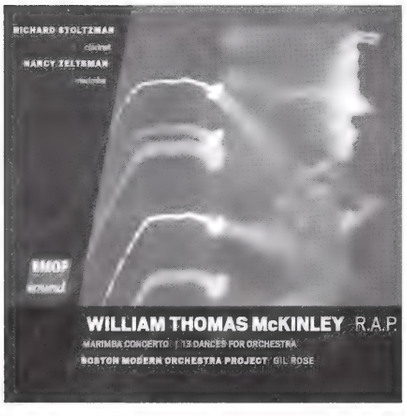
[1016]

ALAN HOVHANESS EXILE SYMPHONY

ARMENIAN RHAPSODIES 1-3 | SONG OF THE SEA | CONCERTO FOR SOPRANO SAXOPHONE AND STRINGS

Kenneth Radnofsky soprano saxophone
John McDonald piano

"Complex, deliberate, ultimately captivating grandeur." THE BOSTON GLOBE



[1017]

WILLIAM THOMAS McKINLEY R.A.P.

"CHILDHOOD MEMORIES" CONCERTO FOR MARIMBA AND ORCHESTRA | 13 DANCES FOR ORCHESTRA

Richard Stoltzman clarinet
Nancy Zeltsman marimba

"The gung-ho orchestra rapped a little too." THE BOSTON GLOBE

BMOP/sound, the label of the acclaimed Boston Modern Orchestra Project, explores the evolution of the music formerly known as classical. Its eclectic catalog offers both rediscovered classics of the 20th Century and the music of today's most influential and innovative composers. BMOP/sound gives adventurous listeners a singular opportunity to explore the music that is defining this generation and the next.

Gil Rose, Executive Producer | www.bmopsound.org | Distributed by Albany Music Distributors, Inc. | www.albanymusic.net

the weeks ahead, Harlow Robinson of Northeastern University discusses Albéniz, Prokofiev, and Rimsky-Korsakov (March 10-16) and Helen Greenwald of the New England Conservatory discusses Mendelssohn and Rossini (March 18-20). Note that there will be no pre-concert talk before the BSO concert on Sunday afternoon, February 21. The BSO's Pre-Concert Talks are supported by New England Coffee.

This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (October 4, 1928-July 26, 2009), who revitalized the orchestra's program book, and laid the groundwork for the orchestra's continuing series of pre-concert talks, during his time as the BSO's Director of Publications from 1976 to 1979, and whose influence continues to be felt throughout the world of symphonic music and music education in the United States. A MEMORIAL TRIBUTE TO MICHAEL STEINBERG in the form of music and readings is scheduled for Sunday evening, March 21, at 7 p.m. in the Parish Hall of Emmanuel Church, 15 Newbury Street in Boston. The public is invited to attend.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 83 OF THIS PROGRAM BOOK.

The Nathan R. Miller Family Concert Thursday, February 18, 2010

The performance of February 18, 2010, by the Boston Symphony Orchestra is supported by a generous gift from the Nathan R. Miller Family. The BSO greatly appreciates their generous support. Mr. Miller became a Trustee of the BSO in 2003, having served as an Overseer since 1988. As a Great Benefactor, Mr. Miller is a long-standing supporter of the BSO and is well known for his gifts naming the Miller Room and box office at Symphony Hall.

Nathan and his wife Lillian, who attended the New England Conservatory of Music, have a very strong commitment to music and the universal joy it brings. In 1985, the Millers' regard for BSO Music Director Laureate Seiji Ozawa prompted them to establish the Seiji Ozawa Endowed Conducting Fellowship at the Tanglewood Music Center. They also endowed the Lillian and Nathan R. Miller Chair in the cello section of the BSO in 1987, and have named seats in Symphony Hall.

The Nathan R. Miller Family continues to be among the BSO's most generous philanthropists, and we warmly thank them for their support.

BSO Corporate Partner of the Month

Did you know that there are more than 400 businesses and corporations that support Boston Symphony Orchestra, Inc.? You can lend your support to the BSO by supporting the companies who support us. Each month, we will spotlight one of our corporate supporters as the BSO Corporate Partner of the Month. This month's partner is Greater Media, Inc. Greater Media, Inc., is the parent company of twenty-three AM and FM radio stations in Boston, Charlotte, Detroit, Philadelphia, and New Jersey. The company also owns a group of weekly newspapers in central New Jersey and several telecommunications towers throughout the United States. Greater Media is committed to achieving profitability and excellence in radio broadcasting and newspaper publishing. It seeks to improve the lives of its listeners and readers, and the communities in which they live, by providing great entertainment, useful and timely information, and charitable services and contributions. Greater Media strives to provide outstanding service and results for its advertisers by being responsive, creative, and collaborative. Above all, they hope to offer their employees a balance of professional satisfaction, personal fulfillment, and quality

of life. Greater Media is proud to support the performing arts and has been actively involved with the BSO, supporting both corporate events and the Business Partners program since 2002.

The Walter Piston Society Protect your Income and Support the BSO

By remembering the BSO in your estate plans, you become a member of the BSO's Walter Piston Society. Named for Pulitzer Prize-winning composer and noted musician Walter Piston, who endowed the BSO's principal flute chair with a bequest, the Piston Society recognizes and honors those who have provided for the future of the Boston Symphony Orchestra, Boston Pops, or Tanglewood through one of a variety of irrevocable deferred gifts, or by including the BSO in their long-term plans. Members of the Walter Piston Society have the opportunity to connect with like-minded music lovers through a variety of benefits, including invitations to events, lectures, and seminars in Boston and at Tanglewood. In addition, Walter Piston Society members are recognized in program books and the BSO's annual report. For more information, please contact George Triantaris, Director of Principal and Planned Giving, at gtriantaris@bso.org or (617) 638-9268.

BSO Members in Concert

BSO members Lucia Lin, violin, and Owen Young, cello, are among the performers in "Tango Nuevo," pianist Linda Cutting's Faculty Artist Recital in Pickman Hall at the Longy School of Music in Cambridge, on Sunday, February 28, at 7 p.m. This program of tango music and dance features music of Piazzolla, Weill, and John McDonald's *Three Cruel Tangos*. The latter work, originally written for soprano and orchestra, has been recomposed for chamber ensemble for this concert. Other performers include soprano Cristi Catt, composer/pianist McDonald, and dancers from

CELEBRATING OUR 100th ANNIVERSARY



Music center

Community Music Center of Boston offers music instruction for all ages, and abilities. From classical and jazz to pop and world music, we **transform the lives of 5,500 students each week.**

We are the longest-running provider of arts education in the Boston Public Schools.



Community Music Center of Boston
34 Warren Avenue, Boston, MA 02116
tel: 617-482-7494
web: **www.cmcb.org**

the Tango Society of Boston. Admission is free. For more information, visit longy.edu.

Ronald Knudsen leads the New Philharmonia Orchestra in its second "Family Connections" concert of the season on Sunday, February 28, at 3 p.m. at the Newton Cultural Center, 225 Nevada Street. Entitled "Trumpets and Drums," the program showcases the brass and percussion sections of the orchestra in music of John Philip Sousa and others. Tickets are $15, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit www.newphil.org.

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. through June 23, and on the second Saturday of every month at 2 p.m. through June 12. The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

Join the BSO Family: Become a Friend of the BSO

For $75, you can become a Friend of the BSO and receive our online newsletter, *InTune*. Featuring special articles with exclusive news about life at the BSO, *InTune* also provides advance announcements about unique activities and benefits that, depending on giving level, are offered to Friends of the BSO. Attending working rehearsals, opportunities to engage first-hand with BSO musicians, and advance ticket ordering are among the privileges of membership. In addition, Friends enjoy connecting with like-minded individuals who share a commitment to the BSO and its artistic mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at friendsofthebso@bso.org or (617) 638-9276. If you're already a Friend and you're not receiving *InTune*, please let us know at intune@bso.org

The Information Table: A Great Resource for What's Happening at the BSO

Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you will find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

Stately Meets State-of-the-Art



The Woodlands at Belmont Hill.



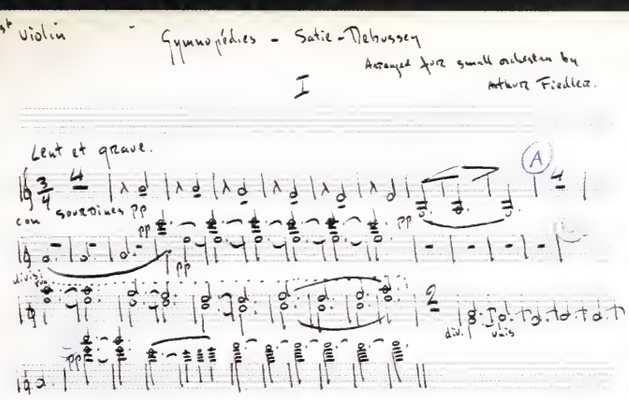
Two- and three-bedroom luxury townhomes ~
Surrounded by nature, yet just nine miles from Boston.

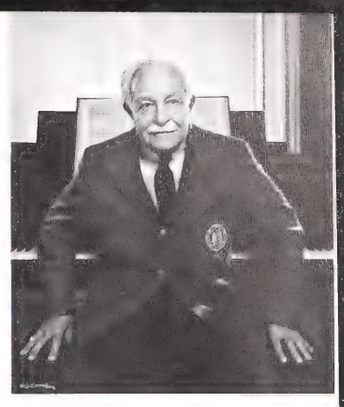
Visit our designer model homes open daily
from 10 a.m. to 5 p.m. *(Thursdays by appointment only)*
or call **617-489-4898** for a private showing.

3 Stables Way, Belmont, MA 02478
www.TheWoodlandsAtBelmontHill.com

Prices subject to change with out notice







ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level).

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)

ARRIVE ON A HIGH NOTE

THE COMMONWEALTH WAY

Music moves the soul.
Commonwealth moves you wherever you need to go with virtuoso service.



Commonwealth provides the finest chauffeured transportation services in Boston, New York, and all around the globe.

We're also proud of our history of supporting our environment, our community and its cultural foundations.

Commonwealth Worldwide is honored to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops.

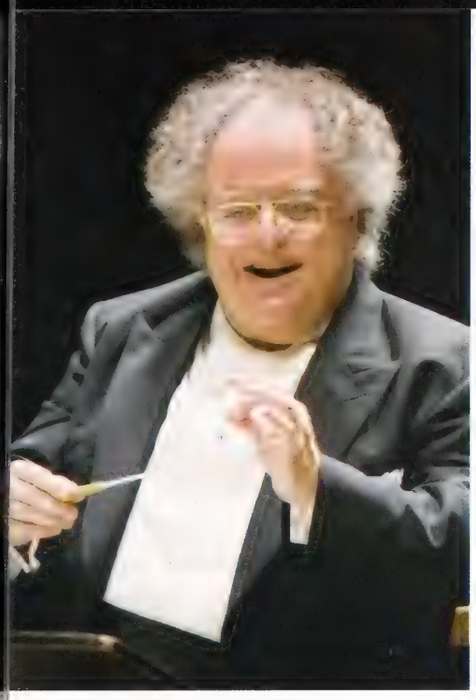


COMMONWEALTH WORLDWIDE[SM]
CHAUFFEURED TRANSPORTATION

Six time winner of Inc. Magazine's ICIC Top 100 Fastest Growing Inner City Companies in the U.S. and Boston Magazine's Four time winner of the Best of Boston Award for "Best Car Service."

BEST OF BOSTON 2009
Awarded by Boston magazine

800.558.5466 or 617.779.1919 • commonwealthlimo.com



Michael J. Lutch

James Levine

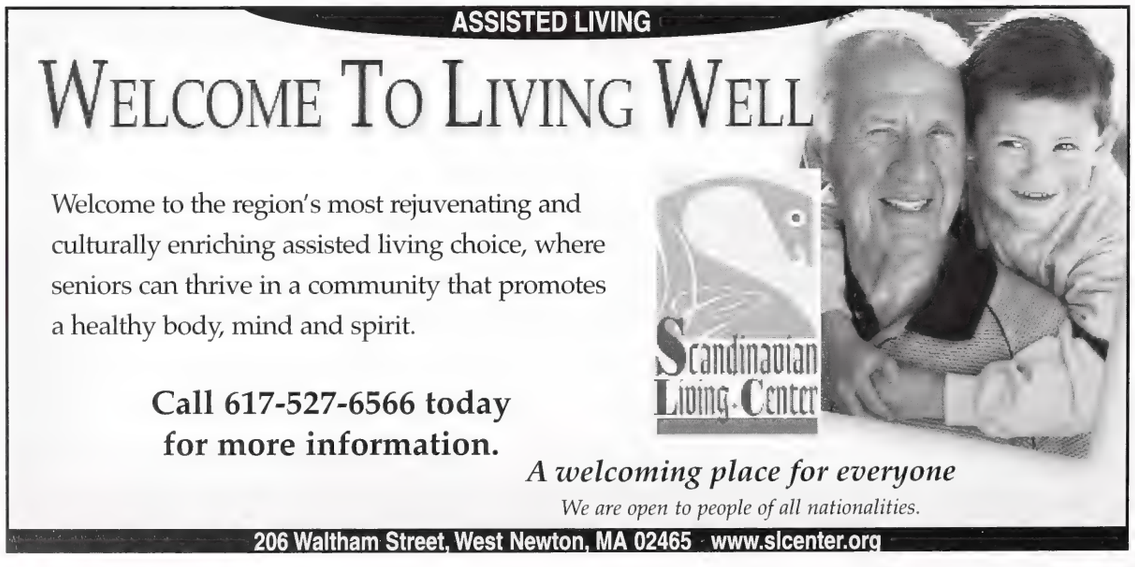
Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Farewell Songs* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Ravel's complete *Daphnis et Chloé* (which recently won a Grammy Award for Best Orchestral Recording of 2009), Brahms's *Ein deutsches Requiem*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Simon Boccanegra* and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In March 2010, in Berlin, he conducts Mahler's Symphony No. 3 in his debut with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the historic Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth



(1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, the NEA Opera Award from the National Academy of the Arts, and, most recently, in December 2009, the first Bard Award in Vocal Arts from the Bard College Conservatory of Music.



Boston Symphony Orchestra

2009–2010

JAMES LEVINE
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang #
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Sheila Fiekowsky *
Muriel C. Kasdon and Marjorie C. Paley chair

Jennie Shames *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Valeria Vilker Kuchment *
Theodore W. and Evelyn Berenson Family chair

Tatiana Dimitriades *
Stephanie Morris Marryott and Franklin J. Marryott chair

Si-Jing Huang *
Catherine and Paul Buttenwieser chair

Nicole Monahan *
Mary B. Saltonstall chair, fully funded in perpetuity

Wendy Putnam *
Kristin and Roger Servison chair

Xin Ding *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Glen Cherry *

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

(position vacant)

Ronald Knudsen
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Joseph McGauley
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Nancy Bracken *

Aza Raykhtsaum *
Robert Bradford Newman chair, fully funded in perpetuity

Bonnie Bewick *

James Cooke *

Victor Romanul *
Bessie Pappas chair

Catherine French *

Jason Horowitz *

Julianne Lee *

Yuncong Zhang *

VIOLAS

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka *

Rebecca Gitter *

CELLOS

Jules Eskin §
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme *
Lillian and Nathan R. Miller chair

Adam Esbensen *

Blaise Déjardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

(position vacant)
Ford H. Cooper chair, endowed in perpetuity in 1984

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

Benjamin Wright
Arthur and Linda Gelb chair

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

LIBRARIANS

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

ASSISTANT CONDUCTORS

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

Shi-Yeon Sung

PERSONNEL MANAGERS

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

STAGE MANAGER

John Demick

* *participating in a system of rotated seating*

S *on sabbatical leave*

\# *on leave*

JOIN THE FRIENDS OF THE BSO



YOUR KEY TO THE ULTIMATE BSO EXPERIENCE

FRIENDS ENJOY EXCLUSIVE PRIVILEGES, INCLUDING:

- Access to BSO or Boston Pops Working Rehearsals
- Advance ticket ordering
- Opportunities for your entire family to interact with BSO artists
- Exclusive experiences at historic Symphony Hall

Membership at every level is designed to deepen your experience with the BSO and bring you closer to the music. The greater your support, the greater your behind-the-scenes experience with the BSO and Symphony Hall and the greater your personal impact.

Please support the music you love by joining the Friends of the BSO today!

For even more exclusive access to BSO artists and behind-the-scenes events, please consider joining the Higginson Society, an extraordinary group of like-minded individuals dedicated to supporting the BSO.

To learn more, or to join, visit the information table in the lobby, call 617-638-9276, or find us online at bso.org.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

THE HIGGINSON SOCIETY OF THE BOSTON SYMPHONY ORCHESTRA



NOT EVERYONE INHERITS THE NOSE TO THE GRINDSTONE GENE

Which is why so many people trust their family fortunes with us.

When it comes to your long-term security, market volatility may be far less worrisome than family volatility. Fortunately, Fiduciary Trust has proven strategies to help you deal with both. From sophisticated investment advice to estate planning, to the creative use of trusts, our advisors will help protect what matters most—your legacy.

For advice you can trust, visit us at fiduciary-trust.com or call Randy Kinard at 617-574-3432.

FIDUCIARY TRUST

REAP THE DIVIDENDS℠

Investment Management • Estate and Financial Planning
Corporate Trustee • Estate Settlement • Family Office Services
fiduciary-trust.com



JAMES LEVINE, MUSIC DIRECTOR
BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

Thursday, February 18, 8pm | **THE NATHAN R. MILLER FAMILY CONCERT**

JAMES LEVINE conducting

ALL-BEETHOVEN PROGRAM

SYMPHONY NO. 6 IN F, OPUS 68, "PASTORAL"

Awakening of happy feelings upon reaching the countryside. Allegro ma non troppo

Scene at the brook. Andante molto mosso

Cheerful gathering of the country folk. Allegro—

Thunderstorm. Allegro—

Shepherd's song. Happy, grateful feelings after the storm. Allegretto

{ I N T E R M I S S I O N }

SYMPHONY NO. 7 IN A, OPUS 92

Poco sostenuto—Vivace

Allegretto

Presto

Allegro con brio

Program notes for this concert begin on page 35.

UBS IS PROUD TO SPONSOR THE BSO'S 2009-2010 SEASON.

This concert will end about 9:55.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, watch alarms, and other electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

JAMES LEVINE, MUSIC DIRECTOR
BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

Friday, February 19, 8pm
Saturday, February 20, 8pm

JAMES LEVINE conducting

ALL-BEETHOVEN PROGRAM

SYMPHONY NO. 4 IN B-FLAT, OPUS 60

Adagio—Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

{ I N T E R M I S S I O N }

SYMPHONY NO. 3 IN E-FLAT, OPUS 55, "EROICA"

Allegro con brio
Marcia funebre. Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

Program notes for this concert begin on page 51.

UBS IS PROUD TO SPONSOR THE BSO'S 2009-2010 SEASON.

The concerts will end about 10.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, watch alarms, and other electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.



JUNE 26 – SEPT 5

Tanglewood

JAMES LEVINE
MUSIC DIRECTOR

Tickets On Sale February 14

Purchase Tanglewood tickets at the Symphony Hall Box Office, open from 10am until 6pm, Mon. – Fri., 12noon to 6pm on Saturdays, and through intermission on concert evenings.

Special Symphony Hall Box Office hours:

- **Sunday, Feb. 7,** 10am, Tickets on sale for the Carole King and James Taylor July 3 & 4 Troubadour Reunion concerts only. Lawn tickets only.
- **Sunday, Feb. 14,** 10am, Tickets on sale for all other Tanglewood dates.
- Also open Presidents' Day, **Monday, Feb. 15,** 10am – 6pm.

888-266-1200
tanglewood.org

Bank of America

The Bank of America Charitable Foundation is proud to support Tanglewood and its education initiatives for Massachusetts students.



Ludwig van Beethoven

Symphony No. 6 in F, Opus 68, "Pastoral"

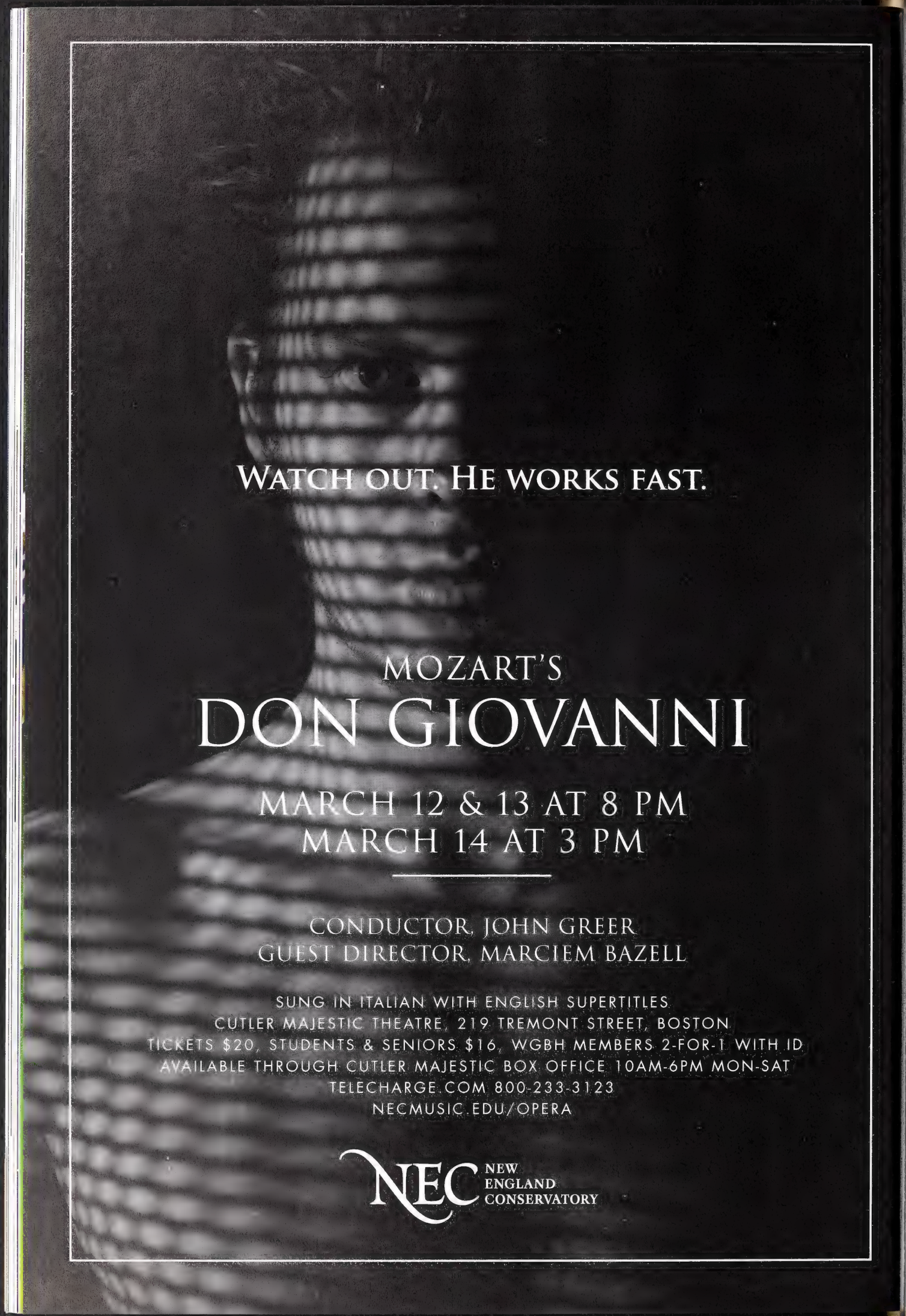
LUDWIG VAN BEETHOVEN was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed the bulk of the "Pastoral" Symphony during the fall of 1807 and early part of 1808 (a few sketches go back as far as 1803); he had sold the symphony to the publisher Breitkopf & Härtel by September 1808. It was first performed in a concert consisting of new compositions by Beethoven—including the premieres of the Fifth and Sixth symphonies, the Fourth Piano Concerto, the Choral Fantasy, and several movements from the Mass in C—on December 22, 1808, at the Theater an der Wien in Vienna.

THE SYMPHONY IS SCORED for two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, and strings.

It is common that the circumstances of a work's creation and the work itself take shape in antipathetic ways. So it was with Beethoven's Sixth Symphony, titled *Pastoral*. This work of placid and artless charm, mesmerizing as a midsummer day, involved the composer in as much labor and uncertainty as anything else he wrote. Its very conception led him on a protracted battle with himself. As is so often the case with artists, in the *Pastoral*, simple didn't come easy.

Beethoven began the project determined to create a piece on the theme of a visit to the country, decked out with dancing peasants, babbling brook, and raging thunderstorm. At the same time, Beethoven rather deplored illustrative music, as did most cognoscenti of the time. The age saw many popular works depicting battles, shepherds, birds, baying hounds, and so on, and sophisticated listeners found them on the whole tacky. Even the descriptive moments in Haydn's much-loved oratorios *The Creation* and *The Seasons* (including birds flying and singing, crickets chirping, a brook, a storm) attracted a good deal of critical disdain, in which Beethoven joined: said a pupil, "He frequently laughed at musical paintings and scolded trivialities of this sort. Haydn's 'Creation' and 'The Seasons'

From the portrait by Joseph Willibrord Mähler, c.1804 (see also page 57)


WATCH OUT. HE WORKS FAST.
MOZART'S
DON GIOVANNI
MARCH 12 & 13 AT 8 PM
MARCH 14 AT 3 PM
CONDUCTOR, JOHN GREER
GUEST DIRECTOR, MARCIEM BAZELL
SUNG IN ITALIAN WITH ENGLISH SUPERTITLES
CUTLER MAJESTIC THEATRE, 219 TREMONT STREET, BOSTON
TICKETS $20, STUDENTS & SENIORS $16, WGBH MEMBERS 2-FOR-1 WITH ID
AVAILABLE THROUGH CUTLER MAJESTIC BOX OFFICE 10AM-6PM MON-SAT
TELECHARGE.COM 800-233-3123
NECMUSIC.EDU/OPERA
NEC
NEW
ENGLAND
CONSERVATORY

were frequently ridiculed." Haydn himself dismissed some of his own tone-painting as "Frenchified trash."

So why did Beethoven take up such a work fraught with potential for cliché and triviality, and why did he place the piece among his symphonies, which were the crown of his works? After all, he wrote plenty of potboilers including the gloriously trashy *Battle Symphony*. But he did not place such things among his real symphonies and did not give them the months of labor the *Pastoral* cost him—130 surviving pages of sketches, the most extensive that survive for any of his instrumental works.

As usual, Beethoven did not explain his motivation, but some of it seems clear enough. His feeling for nature was one of the abiding passions of his life. "No one can love the country as much as I do," he wrote. "For surely woods, trees, and rocks produce the echo which man desires to hear." He means an echo of all creation, a yearning for the divine. Walking, especially in the country, was an essential element of his creative process. Always when on the move he carried a sketchbook in which to jot down ideas. One of those ideas, from around summer 1803, was a babbling figure marked "Murmur of the brook." First the figure is in treble clef, then in bass, with the note, "The bigger the brook, the deeper the tone." Probably it was written on the spot, attempting to turn the sound of the brook directly into music. It is generally surmised that this sketch from 1803 was the first idea in the direction of the *Pastoral* Symphony that took shape five years later. Surely the symphony was written as his testament to nature as a prime inspiration of his spirit and his art, and to spread that faith wider in the world.

That is motivation enough, but there was more. Ironically, some of the impetus surely had to do with Haydn, *The Seasons,* and *The Creation*. For all the carping those oratorios received from Beethoven, Haydn, and others, they were a virtual cult in Vienna in those years, the peerless musical works about nature. It appears that Beethoven wanted to challenge the primacy of Haydn's oratorios, but chose to take on his old teacher on the turf Beethoven had made particularly his own: the symphony. Nature in the *Pastoral* would be his answer to nature in Haydn. Preferably, an answer without Frenchified trash.

A final motivation figures in. With Beethoven the expressive and the technical always worked together, and in the *Pastoral* the technical challenge was daunting. When he came to the piece Beethoven had created a bold new scale of drama in the forms and genres he inherited from Haydn and Mozart. He filled sonata form and the other models with unprecedented intensity, individuality, contrast, even violence—as in the raging Fifth Symphony, written alongside the *Pastoral* and premiered on the same legendary 1808 concert. The game of the *Pastoral* is to turn the familiar forms in the opposite direction: an anti-violent, anti-contrast, anti-dramatic work. Is there any other symphony in which the first-movement sonata-form development section creates no tension whatever, but simply spins out calmly and beautifully, without surprises, without a minor key, virtually without a minor chord?

Of course, into this halcyon tableau enters one great interruption, exception, bombshell:

BRIGHAM UROGYNECOLOGY GROUP

proudly supports the

BOSTON SYMPHONY ORCHESTRA

The Division of Urogynecology at BWH offers advanced diagnosis and treatment for women with incontinence and other urogynecologic conditions.

Contact us at **www.brighamandwomens.org/urogynecology** or **(617) 732-4838**

BWH BRIGHAM AND WOMEN'S HOSPITAL

A FOUNDING MEMBER OF PARTNERS HEALTHCARE

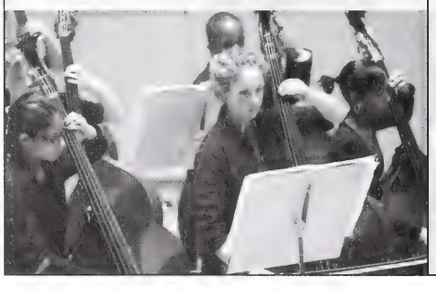
Boston Youth Symphony

ORCHESTRAS

Federico Cortese, *Music Director*

Experience the future of classical music

"One of the leading youth orchestras in the country"
–The Boston Globe, May 2008



Sunday, March 14, 2010, at 3 pm
Symphony Hall

STRAVINSKY
Suite No. 1 for Small Orchestra

TCHAIKOVSKY
Symphony No. 5

Order your tickets today!
$25 and $30
617-266-1200
www.BYSOweb.org

NATIONAL ENDOWMENT FOR THE ARTS · MGC · BOSTON UNIVERSITY

In residence at Boston University

Photos by Michael J. Lutch



An 1834 lithograph of Beethoven composing the "Pastoral" Symphony

the fourth-movement "Storm," which is made of the most tumultuous harmonies and gestures available in Beethoven's language. The prime challenges of this symphony were to create long stretches of expressively and gesturally static music without becoming boring, and to join that seamlessly to an episode of hair-raising violence. This is a supremely difficult feat—therefore one to get Beethoven's creative juices flowing.

Beyond the shaping of the music, in which subtleties of timing and gesture are all, Beethoven waged an interior battle over the matter of tone painting. In the sketches as he noted ideas toward titles for the movements, he repeatedly cautioned himself: "One leaves it to the listener to discover the situation.... Also without descriptions the whole will be perceived more as feeling than tone painting....Who treasures any idea of country life can discover for himself what the author intends.... All tone painting in instrumental music loses its quality if it's pushed too far." To the contrary, the musical sketches have delightfully specific annotations: "Thunder bass." "Lightning." "Rather idyllic." And of course the second movement ends with literal-as-possible birdcalls, where he pushes tone painting about as far as it goes.

First movement: "Awakening of happy feelings on arrival in the country." This work so fraught with the risk of cliché starts off with a little lilting tune and establishes itself as unmistakably pastoral, yet utterly new. We immediately hear Beethoven's main method: wisps of tune turn over and over, the opening themelet unchanging for ten bars in a row on the first page. A later age, rediscovering the hypnotic effect of repetition, would call this kind of music Minimalism. We are placed into a sunny, lazy morning in the country. Themes spin out effortlessly, however much effort they cost the composer, and the mood never departs from good cheer or the music from its simple ideas. No shadows, no griefs: bliss.

Second movement: "Scene by the Brook." Afternoon. Where the first movement lilts, this

one murmurs and flows. Again, no tension despite the presence of usually tension-filled sonata form. At the end, Beethoven labels the birdcalls in the score so everybody will know which is nightingale, quail, and cuckoo.

"Merry Gathering of Peasants." Say, late afternoon after the day's work. This is meanwhile the third-movement scherzo one expects in a symphony, with the expected gestures and formal layout. But it is an interrupted form, because this movement has the job of preparing the storm. It begins cheerfully as ever, and its second theme introduces a parody of a village wind band with soloists who can't find the beat and a bassoonist who tries to get them back on it. The expected "Trio" section of this scherzo is a driving, stamping two-beat peasant dance—and the necessary transition, because even if it's in a major key this dance is more intense than anything we've heard. On the verge, one might say, of stormy.

The opening of the scherzo returns in due order, but this time it is cut short by a sudden, distant tremolo: "thunder bass." There is a moment of emptiness, a smattering of rain,







and then with a crash the storm is on us. This is wild music for its day, not just minor-key but dissonant, roaring, harmonically ambiguous. One can note the specifics of thunder and lightning or just let it wash over, which it does briskly.

Then the fifth movement, though not really because the "Storm" serves as an extended introduction to the finale (and/or a second scherzo). Thus Beethoven here as in his other symphonies does not essentially violate the traditional four-movement pattern. The title is "Joyful and Grateful Feelings After the Storm," and it unfolds as rondo-ish variations—something of a hybrid form, in any case less dramatic and tension-filled than Beethoven's sonata-form finales. Earlier sketches for the title show that the gratefulness is to God, and so this is a partly hymnlike, partly folk-like song of thanks, most of it based on the gentle horn call of the opening. We are back in the halcyon, in the evening after the storm; it is a happy ending with a new spiritual earnestness illuminating the gently wandering course of the music.

In the end, Beethoven had his pictures and transcended them too. The operative ideas remain the cautions in the sketchbook: "More feeling than tone painting," and elsewhere, "Arrival in the country. Effect on the soul." For all its lovely tableaus, the *Pastoral* is more interior monologue than illustration, a play of placid light and shade and storm across the souls of composer and listener.

Jan Swafford

JAN SWAFFORD *is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and "The Vintage Guide to Classical Music." An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at The Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin.*

THE FIRST AMERICAN PERFORMANCE *of Beethoven's "Pastoral" Symphony took place in Philadelphia on November 26, 1829, at a concert of the Musical Fund Society, Charles Hupfeld conducting. Henry Schmidt led the first Boston performance, given by the Academy of Music at the Odeon on January 15, 1842.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of Beethoven's "Pastoral" Symphony was conducted by Georg Henschel in January 1882, during the orchestra's inaugural season. Since then, the BSO has performed it under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Charles Munch, Lorin Maazel, Erich Leinsdorf, Joseph Krips, William Steinberg, Leonard Bernstein, Ferdinand Leitner, Klaus Tennstedt, Seiji Ozawa, Michael Tilson Thomas, Bernard Haitink, Kurt Sanderling, Sir Simon Rattle, Hugh Wolff, Rafael Frühbeck de Burgos, Sir Colin Davis, Haitink again (the most recent Tanglewood performance, on July 11, 2008), Marek Janowski, and Lorin Maazel (this past October, during this season's Beethoven symphony cycle, followed by a New York performance at Carnegie Hall).*



Program Book RE-USE INITIATIVE

The BSO is pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

Thank you for helping to make the BSO greener!

PHOTOGRAPHY: JOHN FERRILLO



Ludwig van Beethoven

Symphony No. 7 in A, Opus 92

LUDWIG VAN BEETHOVEN was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He began his Symphony No. 7 in the fall of 1811, completed it on April 13, 1812, and led the first performance on December 8, 1813, in the auditorium of the University of Vienna.

THE SYMPHONY IS SCORED for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

By 1812 much had changed in Beethoven's life and career since the extraordinary period between 1802 and 1809, when he produced a flood of masterpieces perhaps unprecedented in the history of music. In 1809, however, around the time of the premiere of the Fifth and Sixth symphonies, this stupendous level of production abruptly fell off. Though there was much extraordinary music to come, Beethoven never again composed with the kind of fury he possessed in the first decade of the century.

What happened? Beethoven was increasingly ill and his bad hearing getting worse. However, given his ability to transcend physical misery, it is more likely that his decline in production came from expressive quandaries. He had begun to sense that the train of ideas that had sustained him through the previous decade was close to being played out. He had to find something new.

It is in the Seventh and Eighth symphonies that we see the turn toward the third period taking shape. In the Seventh Beethoven put aside for good the heroic model of the Third and Fifth symphonies, but he had not yet arrived at the inward music of the late works.

If not heroic or sublime, then what for the Seventh? A kind of Bacchic trance, dance

Portrait by Blasius Höfel after Louis Letronne, 1814



Fairmont
HOTELS & RESORTS

Mahler's No. 4 or Mozart's No. 40?
At The Fairmont Copley Plaza, we appreciate all our guests' preferences.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

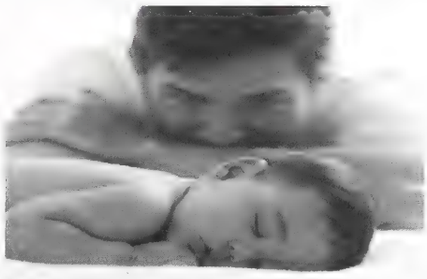
For reservations or more information, call 1 800 441 1414 or visit www.fairmont.com

music from beginning to end. Wagner called it "the apotheosis of the dance." But the Seventh dances unlike any symphony before: it dances wildly and relentlessly, dances almost heroically, dances in obsessive rhythms whether fast or slow. Nothing as decorous as a minuet here; it's rather shouting horns and skirling strings (skirling being what bagpipes do).

The symphony's expansive and grandiose introduction strikes a note at once appropriate and misleading: the fast dance that eventually starts out from it seems something of a surprise. But from the introduction's slow-striding opening theme many other melodies will flow. Above all the introduction defines the symphony in its harmonies: wandering without being restless so much as brash and audacious, with a tendency to leap nimbly from key to key by nudging the bass up or down a notch. And the introduction defines key relationships to be thumbprints of late Beethoven: around the central key of A major he groups F major and C major, keys a third up and a third down. That group of keys will persist through the symphony, just as D and B-flat persist in the Ninth.

With a coy transition from the introduction, we're off into the first movement Vivace, quietly at first but with rapidly mounting intensity. The movement is a titanic gigue. Its dominant dotted rhythmic figure is as relentless as the Fifth Symphony's famous figure, but here the effect is mesmerizing rather than fateful. Rhythm plays a more central role than melody here, though there is a pretty folk tune in residence. More,

INVESTING



It's about knowing your client

DERBY AND COMPANY
INVESTMENT, TRUST & RETIREMENT SERVICES

7 WELLS AVE • NEWTON, MA 02459
Tel: 617.527.8900 • derbyandcompany.com

Leafing through the classics, Cambridge style.

THE CAMBRIDGE HOMES
INDEPENDENT & ASSISTED LIVING
617-876-0369
Next to Mount Auburn Hospital
www.TheCambridgeHomes.org
EQUAL HOUSING OPPORTUNITY



20th ANNIVERSARY SEASON
Boston Early Music Festival
2009-2010 CONCERT SERIES



"Pianca displays beautiful tone and expressivity in the solo lute pieces by Weiss, while Ghielmi transforms the viola da gamba into a hurdy-gurdy in Sainte-Colombe's "Vielle." When the two play together they create a very rich sound." – *Early Music America Magazine*

Vittorio Ghielmi, ***viola da gamba***
Luca Pianca, ***flute***

The Golden Age of the Viola da Gamba and the Lute: Music of Marais, Gallot, Forqueray, S.L. Weiss, and Lidl

Friday, February 26 at 8pm
First Church in Cambridge, Congregational

Visit us online at WWW.BEMF.ORG for complete details, or call 617-661-1812 for a full brochure.

Unique HOMES & Good Living.

Chobee Hoy associates

Brookline's leading real estate agency,
known for exceptional service and commitment

18 Harvard Street
Brookline, MA 02445-7905

617. 739.0067
homeahoy@chobeehoy.com

we will find you a great place to live



A pencil drawing of Beethoven by Ludwig Schnorr von Carolsfeld, c.1810

though, the music is engaged in quick changes of key in startling directions, everything propelled by the rhythm. From the first time you hear the symphony's outer movements, meanwhile, you never forget the lusty and rollicking horns.

Nor are you likely to forget the first time you hear the stately and mournful dance of the second movement, in A minor. It has been an abiding hit and an object of near-obsession since its first performances. The idea is a process of intensification, adding layer on layer to the inexorably marching chords (with their poignant chromaticism that Germans call *moll-Dur*, minor-major). Once again, in a slowish movement now, the music is animated by an irresistible rhythmic momentum. For contrast comes a sweet, harmonically stable B section in A major (plus C, a third up). Rondo-like, the opening theme returns twice, lightened, turned into a fugue, the last time serving as coda.

The scherzo is racing, eruptive, giddy, its main theme beginning in F major and ending up a third in A, from one flat to three sharps in a flash. We're back to brash shifts of key animated by relentless rhythm. The Trio provides maximum contrast, slowing to a kind of majestic dance tableau, as frozen in harmony and gesture as a painting of a ball. The Trio returns twice and jokingly feints at a third time before Beethoven slams the door.

The purpose of the finale seems to be, amazingly, to ratchet the energy higher than it has yet been. If earlier we have had exuberance, brilliance, stateliness, those moods of dance, now we have something on the edge of delirium, in the best and most intoxicating way: stamping and whirling two-beat fiddling, with the horns in high spirits again. Does any other symphonic movement sweep you off your feet

All the bigwigs.



99.5 All Classical
A service of WGBH

On the radio & online at **995allclassical.org**

Think you know these composers' faces?
E-mail us at **bigwigs@wgbh.org** for the answers!

and take your breath away so nearly literally as this one?

The Seventh was premiered in December 1813 as part of the ceremonies around the Congress of Vienna, when the aristocracy of Europe gathered with the intention of turning back the clock to before Napoleon. Beethoven would despise the reactionary results of the Congress, but that was in the future; he was glad to receive its applause. The premiere of the Seventh under his baton was one of the triumphant moments of his life. For the first of many times, the slow movement had to be encored. The orchestra was fiery and inspired, suppressing their giggles at the composer's antics on the podium. In loud sections (the only ones he could hear) Beethoven launched himself into the air, arms windmilling as if he were trying to fly; in quiet passages he all but crept under the music stand. The paper reported from the audience "a general pleasure that rose to ecstasy."

It's true that another piece premiered on the program, Beethoven's trashy and opportunistic *Wellington's Victory*, got more applause and in the next years more performances. But for the moment he was not too proud to bask a little, pocket the handsome proceeds, perhaps to enjoy with a sardonic laugh the splendid success of the bad piece and the merely bright prospects of the good one. The Seventh after all celebrates the dance, which lives in the ecstatic and heedless moment.

Jan Swafford

THE FIRST AMERICAN PERFORMANCE *of Beethoven's Symphony No. 7 was given by Ureli Corelli Hill with the New York Philharmonic Society on November 18, 1843. The symphony reached Boston a week later, on November 25, 1843, when Henry Schmidt conducted the Academy of Music at the Odeon.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of Beethoven's Seventh Symphony was given by Georg Henschel in February 1882, during the orchestra's first season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Henri Rabaud, Serge Koussevitzky, Richard Burgin, Leonard Bernstein, Charles Munch, Erich Leinsdorf, Leopold Stokowski, Antál Dorati, William Steinberg, Michael Tilson Thomas, Eugen Jochum, Edo de Waart, Colin Davis, Seiji Ozawa, Joseph Silverstein, Klaus Tennstedt, Kurt Masur, Stanislaw Skrowaczewski, Charles Dutoit, Stuart Challender, Roger Norrington, Robert Spano, Christoph Eschenbach, Bernard Haitink, James DePreist, André Previn, Rafael Frühbeck de Burgos, David Robertson, Jens Georg Bachmann (the BSO's most recent Tanglewood performance, on July 22, 2007, followed by a Tanglewood performance on July 27, 2008, with Roberto Abbado conducting the Orchestra of St. Luke's), James Levine (most recently in December 2008), and Lorin Maazel (this past October, during this season's Beethoven symphony cycle, followed by a New York performance at Carnegie Hall).*

THIS MONTH

Music *at the* Gardner

World Class Concerts in an Intimate Setting



Sunday Concert Series • **SUNDAYS AT 1:30PM**

FEBRUARY 28

Bella Hristova, violin

Young Artists Showcase—First Prize Winner,
2009 *Young Concert Artists International Auditions*

Beethoven, Corigliano, Saint-Saëns

MARCH 7

Paula Robison, flute

Paavali Jumppanen, piano

Jolivet, Harris, Copland, Schubert

MARCH 14

Paavali Jumppanen, piano

Messiaen: Vingt regards sur l'enfant Jésus

MARCH 21

Chamber Music Society of Lincoln Center

Purcell, Bach, Vivaldi, and more

- Concerts every Sunday at 1:30pm
- Café open 11am-4pm
- Tickets online, by phone, or at the door
- Full schedule and FREE PODCAST at gardnermuseum.org

ISABELLA STEWART GARDNER MUSEUM

280 THE FENWAY BOX OFFICE 617 278 5156
WWW.GARDNERMUSEUM.ORG



Ludwig van Beethoven

Symphony No. 4 in B-flat, Opus 60

LUDWIG VAN BEETHOVEN was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed his Fourth Symphony during the summer and early fall of 1806, leading the first performance, a private one, at the Vienna town house of Prince Franz Joseph von Lobkowitz in March 1807 (the "Coriolan" Overture and Piano Concerto No. 4 also receiving their premieres on that occasion), and conducting the first public performance on April 13, 1808, in Vienna at the Burgtheater.

BEETHOVEN'S FOURTH SYMPHONY IS SCORED for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

The works Beethoven completed in the last half of 1806—the Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto among them—were finished rather rapidly by the composer following his extended struggle with the original version of his opera *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work he had produced before this time was the *Eroica*, in which he overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and his response to the political atmosphere surrounding him. The next big orchestral work to embody this "heroic" style—with a striking overlay of defiance as well—would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime, a more relaxed sort of expression began to emerge, emphasizing a heightened sense of repose, a broadly lyric element, and a more spacious approach to musical architecture. The Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto share these characteristics to varying degrees, but it is also important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather,

Miniature on ivory by Christian Horneman, 1803

At Brookhaven, lifecare living is as good as it looks.



Brookhaven at Lexington offers an abundance of opportunities for intellectual growth, artistic expression and personal wellness. Our residents share your commitment to live a vibrant lifestyle in a lovely community.

Call today for a tour!
781.863.9660 • 800.283.1114
www.brookhavenatlexington.org

BROOKHAVEN
AT LEXINGTON
A Full-Service Lifecare Retirement Community

carf
EQUAL HOUSING OPPORTUNITY



Handel AND Haydn SOCIETY
HARRY CHRISTOPHERS
Artistic Director

Call or click today to secure your seats!
www.handelandhaydn.org • 617 266 3605

the emergence of a particular element that appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side; and that the two aspects—lyric and aggressive—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and the *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04. These two symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto. And it appears that Beethoven actually interrupted work on his Fifth Symphony so that he could compose the Fourth in response to a commission from the Silesian Count Franz von Oppersdorff, whom he had met through Prince Carl von Lichnowsky, one of his most important patrons during the early years in Vienna and the joint dedicatee, together with Count Razumovsky, of the Fifth and Sixth symphonies.

So Beethoven's Fourth Symphony partakes successfully and wonderfully of both these worlds, combining a relaxed and lyrical element with a mood of exuberantly aggressive high spirits. The key is B-flat, which suggests—insofar as we can describe the effects of different musical keys—a realm of spaciousness, relaxation, and warmth, in contrast, for example, to the "heroic" E-flat of the Third Symphony and *Emperor* Concerto, the "defiant" C minor of the Fifth, and the "heaven-storming" D minor of the Ninth.

Beethoven actually begins the first movement with an Adagio introduction in a mysteriously pianissimo B-flat *minor*, and the mystery is heightened as the music moves toward B-*natural*, via the enharmonic interpretation of G-flat to F-sharp, until trumpets and drums force the music back to B-flat, and to the major mode, of the Allegro vivace. (This same gambit will be repeated on a larger scale as the music of the Allegro moves from the development into the recapitulation, at which point, once again, the timpani will play a crucial role in telling us where we belong—this time with an extended drumroll growing through twenty-two measures from a pianissimo rumble to a further nine measures of thwacking fortissimo.) Once the Allegro is underway, all is energy and motion, with even the more seemingly relaxed utterances of the woodwinds in service to the prevailing level of activity. One more word about the first movement: one wants the exposition-repeat here, not just for the wonderful jolt of the first ending's throwing us back to the home key virtually without notice, but also for the links it provides to the end of the introduction and the beginning of the coda.

The E-flat major Adagio sets a *cantabile* theme against a constantly pulsating accompaniment, all moving at a relaxed pace which allows for increasingly elaborate figuration in both melody and accompaniment as the movement proceeds. The second theme is a melancholy and wistful song for solo clarinet, all the more effective when it reappears following a fortissimo outburst from full orchestra. The scherzo, another study in motion, is all ups and downs. Beethoven repeats the Trio in its entirety following the scherzo *da capo* (a procedure he will follow again in the third movement of the Seventh Symphony). A third statement of the scherzo is cut short by an emphatic rejoinder from the horns.

The whirlwind finale (marked "Allegro ma non troppo," "Allegro, but not too..."; the speed is built into the note values, and the proceedings shouldn't be rushed by an over-

Real *people.* Real *heroes.*

From public servants that fight for our rights, to caregivers that dedicate their lives to the service of others, some of our country's greatest heroes live or work at Life Care Centers of America's skilled nursing and rehabilitation facilities.

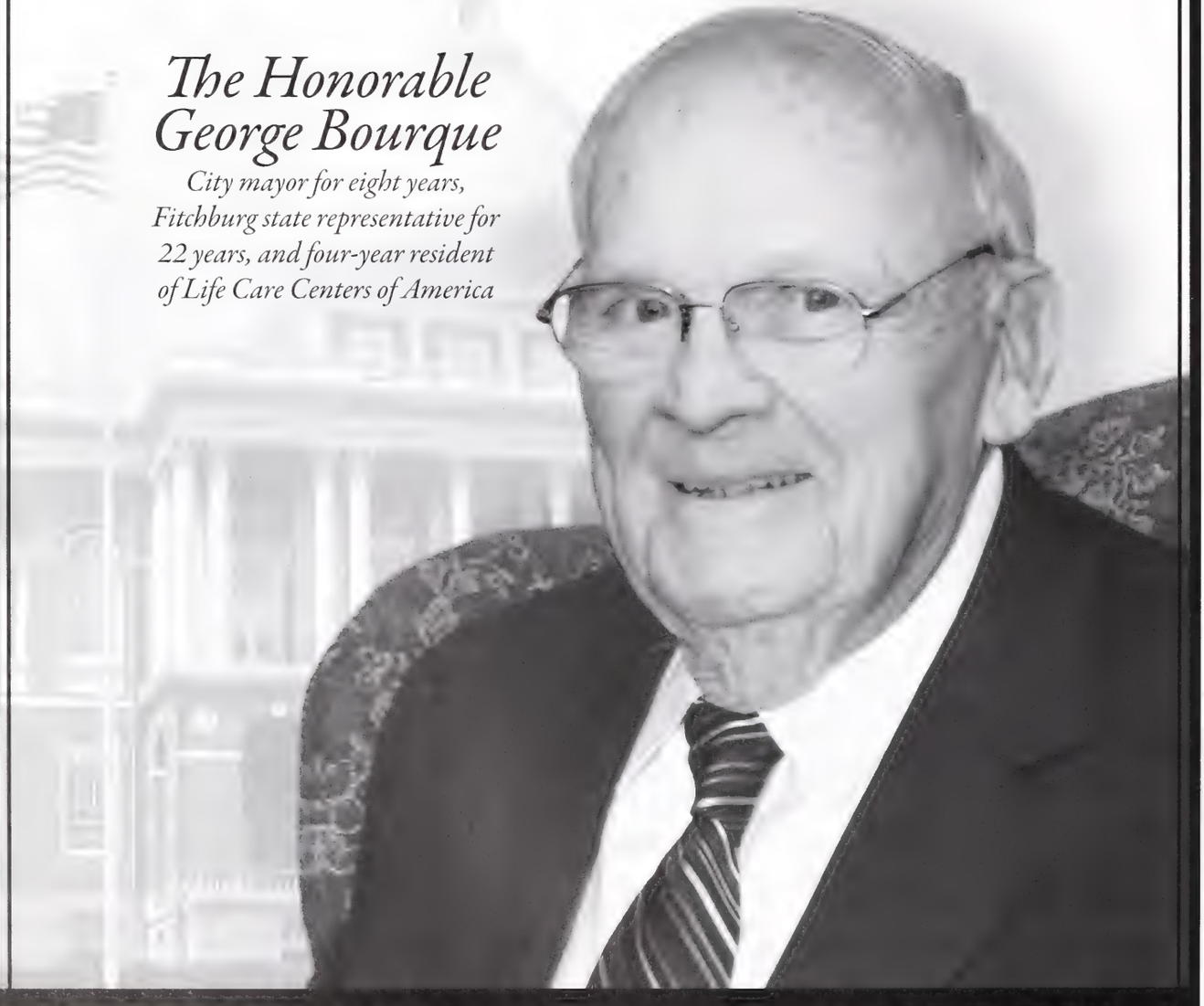
Life Care Centers of America®

www.LCCA.com

Joint Commission accredited

The Honorable George Bourque

City mayor for eight years, Fitchburg state representative for 22 years, and four-year resident of Life Care Centers of America



SKILLED NURSING • LONG-TERM CARE • REHABILITATION

11508



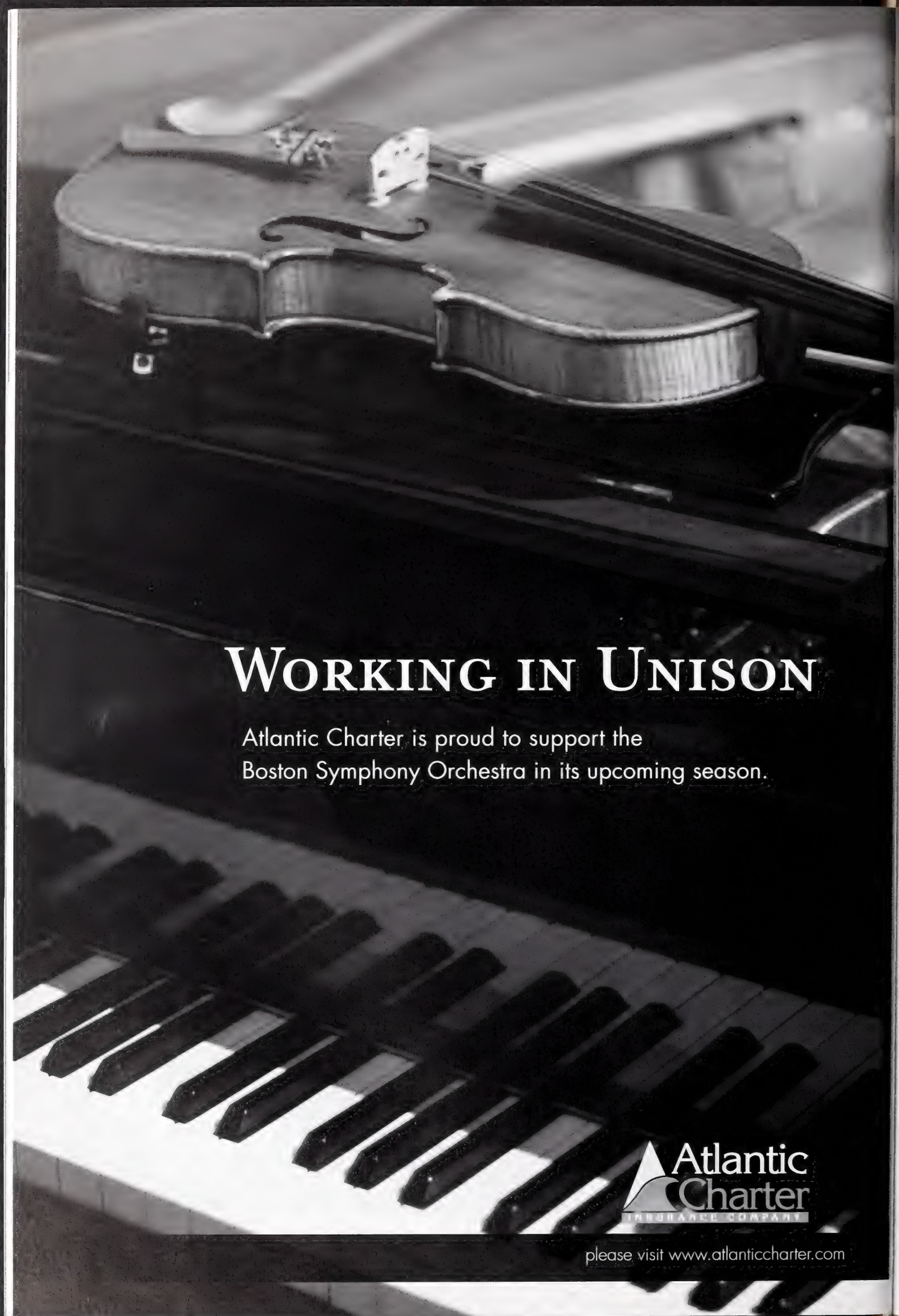
The Lobkowitz palace, where Beethoven's Symphony No. 4 was premiered privately in March 1807

zealous conductor) is yet another exercise in energy, movement, and dynamic contrasts. Carl Maria von Weber, who didn't much like this symphony when he was young and it was new, imagined the double bass complaining: "I have just come from the rehearsal of a Symphony by one of our newest composers; and though, as you know, I have a tolerably strong constitution, I could only just hold out, and five minutes more would have shattered my frame and burst the sinews of my life. I have been made to caper about like a wild goat, and to turn myself into a mere fiddle to execute the no-ideas of Mr. Composer." Beethoven's approach in this movement is wonderfully tongue-in-cheek and no-holds-barred: the solo bassoon, leading us into the recapitulation, is asked to play "*dolce*" ("sweetly") when he's probably thankful just to get the notes in, and only at the very end is there a brief moment of rest to prepare the headlong rush to the final cadence.

Marc Mandel

THE FIRST AMERICAN PERFORMANCE *of Beethoven's Symphony No. 4 was given by Theodor Eisfeld and the Philharmonic Society at the Apollo Rooms in New York on November 24, 1849.*

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES *of Beethoven's Fourth Symphony were given by Georg Henschel on December 2 and 3, 1881, during the orchestra's inaugural season, subsequent performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Ernest Ansermet, Charles Munch, Eugene Ormandy, Erich Leinsdorf, William Steinberg, Seiji Ozawa, Okko Kamu, Andrew Davis, Kurt Masur, Michael Tilson Thomas, Marek Janowski, John Eliot Gardiner, Franz Welser-Möst, Leonard Slatkin, André Previn, Ilan Volkov, Bernard Haitink, Mark Elder, Previn again (subscription performances in October 2008, and the most recent Tanglewood performance, on August 15, 2009), and Julian Kuerti (a single subscription performance this past October 3, followed late in the month by performances during this season's Beethoven symphony cycle).*


WORKING IN UNISON
Atlantic Charter is proud to support the
Boston Symphony Orchestra in its upcoming season.
Atlantic
Charter
INSURANCE COMPANY
please visit www.atlanticcharter.com



Ludwig van Beethoven

Symphony No. 3 in E-flat, "Eroica"

LUDWIG VAN BEETHOVEN was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed his Third Symphony, the "Eroica," between May and November 1803, with some further polishing early the following year. It was privately performed in the Vienna town house of Prince Joseph von Lobkowitz, to whom the score is dedicated, in the summer of 1804. With Beethoven himself conducting, the first public performance took place on April 7, 1805, in Vienna, at the Theater-an-der-Wien.

THE SCORE OF THE "EROICA" SYMPHONY calls for two each of flutes, oboes, clarinets, and bassoons, three horns, two trumpets, timpani, and strings.

With Beethoven's Third Symphony, as Maynard Solomon observes, "we know that we have crossed irrevocably a major boundary in Beethoven's development and in musical history as well." In its size and shape, in the density and complexity of its musical ideas, in its overall scope, in its psychologically complex link to extramusical associations (i.e., "the Napoleon connection"), it was worlds apart from any symphony written before it. The first movement alone, when the exposition repeat is included, runs half the length of an entire late Mozart or Haydn symphony. The funeral march represented an unprecedented novelty and was frequently mentioned along with the title; in February 1814, for a performance by the Philharmonic Society in London, the symphony was announced quite specifically as Beethoven's "Sinfonia Eroica (containing the Funeral March)." Of the third movement, with its bustling energy, beginning "*sempre pianissimo staccato*," George Grove wrote that "before this... the *Scherzo*, in its full sense, was unknown to music." Also in the *Eroica* Beethoven introduced a third horn to the symphony orchestra for the first time; the third-movement Trio takes full advantage of the added sonority. The theme-and-variations finale—based on a musical idea also encountered in a pre-1802

Portrait by Joseph Willibrord Mähler, c.1804

Beethoven *contredanse* for piano, in the finale of his ballet music to *The Creatures of Prometheus* (1800-1801), and again in his Opus 35 piano variations of 1802 (retroactively christened the *Eroica* Variations)—can still seem curious, a source of puzzlement; one commentator has even described it as "perhaps a little naïve," given the weight of what precedes.

Beethoven was aware of the strain the *Eroica* would have placed on listeners in his day. A note in the first printed edition stated that "This Symphony, being purposely written at greater length than usual, should be played nearer the beginning than the end of a concert... lest, if it be heard too late, when the audience is fatigued by the previous pieces, it should lose its proper and intended effect." At one point he considered eliminating the exposition repeat in the first movement—presumably in the hope that such shortening would encourage more frequent performance, although the inclusion of the repeat could only have helped early audiences to make sense of the first movement's musical argument. An early review, of a semi-public performance in January 1805 (the first public performance was conducted by Beethoven himself on April 7 that year), commented on the symphony's "inordinate length and extreme difficulty of execution" and observed that "the work seems often to lose itself in utter confusion." Yet also in early 1805, when the work's dedicatee, Beethoven's patron, Prince Joseph von Lobkowitz, who had purchased personal rights to performance of the symphony for a six-month period, arranged a hearing for an esteemed guest, Prince Louis Ferdinand of Prussia, the latter was so fascinated by the new work that it was played through a second and third time that same evening! In January 1807, when the *Eroica* was first heard at the concerts of the Leipzig Gewandhaus, the distribution of a program intended to assist comprehension—"A fiery and splendid *Allegro*; (2) a sublime and solemn Funeral March; (3) an impetuous *Scherzando*; (4) a grand *Finale* in the strict style" (this referring to the last movement's theme-and-variations structure)—not only helped ensure a receptive audience but even led to requests for further performances.





Title page from a copyist's manuscript of Beethoven's Third Symphony, with the words "Intitulata Bonaparte" crossed out

The following anecdote, recorded by Beethoven's friend Ferdinand Ries, has become crucial to any consideration of the *Eroica* Symphony:

> In this symphony Beethoven had Buonaparte in mind, but as he was when he was First Consul. Beethoven esteemed him greatly at the time and likened him to the greatest Roman consuls. I as well as several of his more intimate friends saw a copy of the score lying upon his table with the word "Buonaparte" at the extreme top of the title page, and at the extreme bottom "Luigi van Beethoven," but not another word. Whether and with what the space between was to be filled out, I do not know. I was the first to bring him the intelligence that Buonaparte had proclaimed himself emperor, whereupon he flew into a rage and cried out: "Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant!" Beethoven went to the table, took hold of the title page by the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the symphony receive the title Sinfonia eroica.

While the intent of this account is clear, the actual details cannot be substantiated. Beethoven composed his Third Symphony between May and November 1803, completing the work with some final polishing early in 1804.* But the title *Eroica*

* Sketches for the first three movements of a symphony in E-flat (rather different in outline from the Eroica itself) actually date back to the summer or fall of 1802, in a sketchbook also including notations for the Opus 35 piano variations. The musicologist Lewis Lockwood has gone so far as to suggest that Beethoven may already have had a theme-and-variations finale in mind at this point, and that no sketches for the finale appear because the idea may be inferred from the proximity of the symphony sketches to those for Opus 35.

WOODSTOCK
Est. 1929

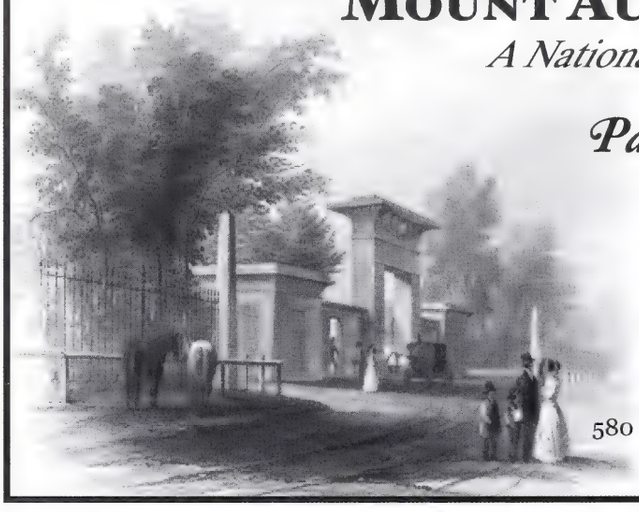
Creating and preserving wealth for more than seventy-five years

A wealth management firm providing highly personalized financial counseling and investment services to high net-worth individuals and their families, trustees, corporations and philanthropic institutions.

For more information, please contact Paul D. Simpson at 617.896.8531

27 School Street, Boston, MA 02108 | 617.227.0600 | www.woodstockcorp.com | psimpson@woodstockcorp.com

MOUNT AUBURN CEMETERY
A National Historic Landmark



Part of Boston culture since 1831.

Beautiful, timeless and still available.

580 Mount Auburn Street | Cambridge, MA 02138
617-547-7105 | www.mountauburn.org

THE BOSTON CONSERVATORY
MUSIC DANCE THEATER

Robert Schumann Festival

February 24–March 10, 2010
FREE ADMISSION

Seully Hall at The Boston Conservatory
8 The Fenway | Boston

Join us in commemorating the 200th anniversary of the birth of Robert Schumann, the quintessential Romantic-era composer. Faculty and students from The Boston Conservatory will contribute to this celebration in a series of performances and master classes. Piano faculty member Max Levinson serves as the event director of the festival.

For more information, call our event line: (617) 912-9240 | www.bostonconservatory.edu/events

seems not to have been used until the parts were first published, in October 1806, with the heading "*Sinfonia Eroica composta per festigiare il Souvenire di un grand' Uomo*" ("Heroic Symphony composed to celebrate the memory of a great man"). The autograph of the symphony—which may have been the score mentioned by Ries—is lost. A surviving manuscript, written out by a copyist and headed "*Sinfonia Grande Intitulata Bonaparte*," has the last two of these words energetically crossed out on the title page—but the words "*Geschrieben auf Bonaparte*" ("written on Bonaparte"), added in Beethoven's own hand, remain.

In October 1803, Ries wrote to the publisher Simrock in Bonn that Beethoven wanted very much to dedicate the new symphony to Napoleon, but that, on the other hand, Prince Lobkowitz was interested in purchasing the performing rights—under which circumstance the latter would become dedicatee, and Beethoven would simply name the work after Napoleon. A practical consideration was that Beethoven, frequently ambivalent toward Vienna, and himself considering a move to Paris, would have found a symphony named for or dedicated to Napoleon a useful calling card. Napoleon declared himself Emperor on May 18, 1804; yet even on August 26 that year, Beethoven wrote to the publisher Breitkopf & Härtel that "The title of the symphony is really *Bonaparte*." But Beethoven's apparent need somehow to express his political and ideological beliefs at this particular moment—whether in the dedication of the symphony or perhaps even in the language of the music itself—had also to be tempered by realistic concerns, especially given the strained relations between France and Austria at the time. Ultimately, the music must speak for itself; indeed, as Basil Lam has written, "the greatest human hero would be unworthy of the *Eroica*."

Some things worthy of particular attention in the first movement: 1) those two slashing initial chords, which define the home key, serve as a springboard for the rhythmic energy of the entire movement, and are perceptible even in the movement's closing cadence*; 2) the harmonically intrusive C-sharp with which the first statement of the main theme ends, and which sets up a harmonic tension to be felt throughout the movement as a whole; 3) the increased proportions of the development and coda sections in this gigantically expanded sonata-form structure; 4) the complex network of thematic materials, not one of them a real "tune"; 5) the famous appearance of the so-called "new theme" in the development section; and 6) the "overeager" horn entrance (over a "wrong" harmony) that ushers in the recapitulation.

The funeral march, with its integral use of silence and sound, and the energetic third-movement scherzo—the first symphonic "scherzo" actually to be so named—need no further comment. But the finale requires at least a little space, if only because

* Beethoven's first two symphonies had begun with slow introductions, as would the Fourth and Seventh.



Technically it carried three.
But millions were on board.

JFK

The moon landing 40th anniversary.
See how it began at the
JFK Presidential Library and Museum.
Columbia Point, Boston. jfklibrary.org

Media Sponsors: WCVB TV BOSTON · THE PHOENIX



of its rather unusual structure (the "strict style" mentioned in the 1807 program quoted earlier), its basis—at least to begin—in a clearly defined, purely musical technique (theme and variations) quite different from the more extroverted, even revolutionary musical expression of the first movement, and from the more explicitly personal utterance of the second. An awareness of Beethoven's tempo designation is particularly important here: when this movement is treated as a real "Allegro molto," its astonishing musical craftsmanship becomes all the more apparent. At the same time, a quick tempo helps speed the musical argument to its intended conclusion. The fugal section brings a new character, suggesting a grander mode of expression, and music that becomes increasingly forceful. Then, with the Poco Andante, there is a humanizing quality, a poignancy, and, to quote Tovey, "a mood we have not found before in the whole symphony." This transfiguring and humanizing element is clearly the key to the finale, and provides the subliminal link to the *Eroica*'s first two movements. Once regained, this element of personalization demands a triumphant close, and the music speeds to its end in joyful celebration of its newly-restored humanity.

Marc Mandel

THE FIRST AMERICAN PERFORMANCE OF THE "EROICA" WITH FULL ORCHESTRA *took place in the inaugural season of the Philharmonic Society in New York, on February 18, 1843, with Ureli Corelli Hill conducting (an arrangement for septet having apparently been heard in the United States as early as 1828). The first Boston performance of the "Eroica" took place on May 5, 1849, in Tremont Temple, with George Webb conducting the Musical Fund Society.*

THE FIRST BOSTON SYMPHONY PERFORMANCE OF THE "EROICA" *was led by Georg Henschel in November 1881, on the fifth program of the orchestra's inaugural season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Vladimir Golschmann, Richard Burgin, Bruno Walter, Charles Munch, Carl Schuricht, Eugene Ormandy, Erich Leinsdorf, Jean Martinon, Stanislaw Skrowaczewski, Max Rudolf, William Steinberg, Claudio Abbado, Colin Davis, Ferdinand Leitner, Seiji Ozawa, Klaus Tennstedt, Edo de Waart, Kurt Masur, Leonard Bernstein, Michael Tilson Thomas, Marek Janowski, Christoph Eschenbach, Simon Rattle, James Levine (subscription performances in November 2004), Herbert Blomstedt, Bernard Haitink, Christoph von Dohnányi (the most recent Tanglewood performance, on August 23, 2008), and Julian Kuerti (this past October, during this season's Beethoven symphony cycle).*

PASSION



It's at the heart of their performance. And ours.



Each musician reads from the same score, but each brings his or her own artistry to the performance. It's their passion that creates much of what we love about music. And it's what inspires all we do at Bose. That's why we're proud to support the performers you're listening to today.

We invite you to experience what our passion brings to the performance of our products. Please call or visit our website to learn more – including how you can hear Bose® sound for yourself.

1-800-444-BOSE | www.Bose.com

BOSE®
Better sound through research®

©2009 Bose Corporation. C_005116

To Read and Hear More...



Edmund Morris's *Beethoven: The Universal Composer* is a thoughtful, first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"). The two important full-scale modern biographies are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback), and Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford University Press). Also noteworthy are *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood (Norton paperback); David Wyn Jones's *The life of Beethoven*, in the "Musical lives" series of compact composer biographies (Cambridge paperback); *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback), and Peter Clive's *Beethoven and his World: A Biographical Dictionary*, which includes entries on just about anyone you can think of who figured in the composer's life (Oxford). Maynard Solomon's *Late Beethoven: Music, Thought, Imagination* is a wide-ranging collection of essays that affords a close and multi-layered look at elements of the composer's late style (University of California paperback). Dating from the nineteenth century, but still crucial, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 Grove Dictionary (Norton paperback). Kerman and Tyson were also among the contributors to the revised Beethoven article in the 2001 Grove. Michael Steinberg's program notes on all nine Beethoven symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on the symphonies are among his *Essays in Musical Analysis* (Oxford). Also worth investigating are George Grove's classic *Beethoven and his Nine Symphonies*, now more than a century old (Dover paperback); J.W.N. Sullivan's *Beethoven: His Spiritual Development*, published in 1927, but which remains fascinating and thought-provoking (Vintage paperback); Martin Cooper's *Beethoven: The Last Decade, 1817-1827* (Oxford paperback); Robert Simpson's *Beethoven Symphonies* in the series of BBC Music Guides (University of Washington paperback); Richard Osborne's chapter on Beethoven in *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback), and Jan Swafford's chapter on Beethoven in *The Vintage Guide to Classical Music* (Vintage paperback).

James Levine recorded the *Eroica* Symphony with the Metropolitan Opera Orchestra in 1993 (Deutsche Grammophon) and the Symphony No. 7 with the Munich Philharmonic in 2001 (a live performance on Oehms Classics). The Boston Symphony Orchestra record-

CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com



ed the complete cycle of Beethoven symphonies with Erich Leinsdorf between 1962 and 1969 for RCA, including No. 3 (the *Eroica*)—Leinsdorf's first recording as the BSO's music director—in 1962, Nos. 4 and 7 in 1966, and No. 8 in 1969. Earlier BSO recordings of the *Eroica* were made by Serge Koussevitzky in 1945 and Charles Munch in 1957, and of the *Pastoral* by Koussevitzky in 1928 and Munch in 1955 (all originally for RCA). The finale of the Seventh figured in the BSO's very first recording sessions, under Karl Muck in 1917 (reissued on BSO Classics). Charles Munch recorded Beethoven's Seventh with the BSO for RCA in 1949 (*his* first recording as BSO music director). Leonard Bernstein's BSO performance of the Seventh from the very last concert he ever conducted, in August 1990 at Tanglewood, was issued on CD not long after (Deutsche Grammophon).

Noteworthy complete Beethoven symphony cycles in "modern" recordings of varying vintage include (listed alphabetically by conductor) Claudio Abbado's with the Berlin Philharmonic (Deutsche Grammophon), Bernard Haitink's with the London Symphony Orchestra (LSO Live), Nikolaus Harnoncourt's with the Chamber Orchestra of Europe (Teldec), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon, preferably the cycle issued in 1963), George Szell's with the Cleveland Orchestra (Sony Classical), and Osmo Vänskä's with the Minnesota Orchestra (BIS). Period-instrument recordings have included John Eliot Gardiner's with the Orchestre Révolutionaire et Romantique (Deutsche Grammophon Archiv), Roy Goodman's with the Hanover Band (originally Nimbus), and Christopher Hogwood's with the Academy of Ancient Music (Oiseau-Lyre).

The many historic recordings, in a variety of CD reissues that go in and out of the catalogue, include studio and live renditions of the nine symphonies under the direction of Wilhelm Furtwängler (mainly with the Berlin Philharmonic and Vienna Philharmonic) and Arturo Toscanini (mainly with the NBC Symphony, though there are also—among other things—commercial recordings of the First and *Pastoral* symphonies with the BBC Symphony, an exciting live Seventh with the BBC Symphony, and a quite famous commercial recording of the Seventh with the New York Philharmonic). The very first, and still illuminating, complete recorded Beethoven symphony "cycle" (in quotes because several orchestras were used) with a single conductor—Felix Weingartner's, from the 1930s with the Vienna Philharmonic, London Symphony, London Philharmonic, and British Symphony Orchestra—was reissued on CD in impressively listenable sound by Naxos but now seems hard to find. An earlier cycle, issued in 1927 to mark the 100th anniversary of the composer's death, was recorded for Columbia by Georg Henschel (No. 1, with the Royal Philharmonic, the only recording Henschel ever conducted), Thomas Beecham (No. 2, with the London Symphony), Henry Wood (No. 3, with the New Queen's Hall Orchestra), Hamilton Harty (No. 4, with the Hallé Orchestra), and Weingartner (Nos. 5-8 with the Royal Philharmonic, No. 9 with the London Symphony).

Marc Mandel



BY ITSELF, IT'S NOT MUCH.

But put it together with 87 others and you get an unforgettable sound.
And no other piano offers the performance and lasting value of a Steinway.

Visit an M. Steinert & Sons showroom near you to explore the world's finest pianos, including Steinway, Boston, Essex and Roland.



M. Steinert & Sons

Steinway & other pianos of distinction

800-944-2498
www.msteinert.com
Boston • Natick

The Higginson Society

JOHN LODER, CHAIR ANNUAL FUND COMMITTEE

The Higginson Society embodies a deep commitment to supporting musical excellence, which builds on the legacy of the Boston Symphony Orchestra's founder and first benefactor, Henry Lee Higginson. The BSO is grateful to Higginson Society members whose gifts to the Symphony Annual Fund provide $3.2 million in support. The BSO acknowledges the generosity of the donors listed below, whose gifts we received by January 5, 2010.

For more information about joining the Higginson Society, contact Allison Cooley, Associate Director of Society Giving at (617) 638-9254 or acooley@bso.org.

VIRTUOSO $50,000 TO 99,999

Peter and Anne Brooke • Mr. John F. Cogan, Jr., and Ms. Mary L. Cornille • Mrs. Marilyn Brachman Hoffman • Debbie and Ted Kelly • Mr. Irving W. Rabb • Mr. and Mrs. John S. Reed • Mrs. Henry Wheeler

ENCORE $25,000 TO 49,999

Mr. and Mrs. George D. Behrakis • Gregory E. Bulger Foundation/ Gregory Bulger and Richard Dix • Paul and Catherine Buttenwieser • Cynthia and Oliver Curme • Mr. Alan Dynner • William and Deborah Elfers • Mr. and Mrs. Steven S. Fischman • Joy Gilbert, in memory of Richard Gilbert • Tom and Jody Gill • Mr. and Mrs. Amos B. Hostetter, Jr. • Mr. and Mrs. Stephen R. Karp • Paul L. King • Joyce and Edward Linde • Elizabeth W. and John M. Loder • Richard and Nancy Lubin • Mr. and Mrs. Jeffrey E. Marshall • Carmine A. and Beth V. Martignetti • Joseph C. McNay • Mrs. August R. Meyer • Robert J. Morrissey • Megan and Robert O'Block • Louise C. Riemer • Susan and Dan Rothenberg • Richard and Susan Smith • Stephen and Dorothy Weber • Roberta and Stephen R. Weiner • Joan D. Wheeler • Anonymous

MAESTRO $15,000 TO 24,999

Harlan and Lois Anderson • Dorothy and David Arnold • Joan and John Bok • Mr. and Mrs. John M. Bradley • Alan S. and Lorraine D. Bressler • Samuel B. and Deborah D. Bruskin • Ronald and Ronni Casty • John and Diddy Cullinane • Dr. and Mrs. Philip D. Cutter • Robert and Evelyn Doran • Alan J. and Suzanne W. Dworsky • Thelma and Ray Goldberg • Roberta Goldman • Mr. and Mrs. Francis W. Hatch, Jr. • Lizbeth and George Krupp • Dr. and Mrs. Frederick H. Lovejoy, Jr. • Kate and Al Merck •

Loving Life!

Alexander and Elinor Courtney, Fox Hill Village residents



Alexander and Elinor Courtney found an array of distinguished floor plans, friendly neighbors, onsite activities (movies, college courses, lectures, concerts) and each other at Fox Hill Village! Married nine years with twenty-one grandchildren between them, the Courtneys take advantage of the sprawling lawns and family friendly weekly barbeques Fox Hill hosts in the summer. An active schedule, convenient fitness center, Massachusetts General Hospital associated Wellness Clinic and superb dining exceed their highest expectations while impeccable security makes their travels to Alaska, Hawaii, and Vienna carefree.

Like Al and Elinor, come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premier retirement community. See why accommodation enhanced by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

To learn more, call us at 781-329-4433 or visit us on the web at:
www.foxhillvillage.com

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
***at* WESTWOOD**

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)

Dr. Martin C. Mihm, Jr. • Mr. and Mrs. Frank Pao • Mr. and Mrs. Daniel Pierce • William and Lia Poorvu • Carole and Edward I. Rudman • Mr. Benjamin Schore • Kristin and Roger Servison • Robert and Roberta Winters • Anonymous (2)

PATRON $10,000 TO 14,999

Ms. Lucille M. Batal • Gabriella and Leo Beranek • George and Roberta Berry • Ms. Ann Bitetti and Mr. Doug Lober • Mrs. Linda Cabot Black • William David Brohn • Eleanor L. Campbell and Levin H. Campbell • Mrs. Florence C. Chesterton-Norris • Mr. Joseph M. Cohen • Dr. Lawrence H. Cohn and Roberta Cohn • Mrs. Abram T. Collier • Mrs. William H. Congleton • Lewis S. and Edith L. Dabney • Wayne Davis and Ann Merrifield • Mr. and Mrs. Miguel de Bragança • Julie and Ronald M. Druker • Roger and Judith Moss Feingold • Larry and Atsuko Fish • Carol and Robert Henderson • Brent Henry and Minnie Baylor-Henry • Susan Hockfield and Thomas N. Byrne • Ms. Emily C. Hood • Prof. Paul L. Joskow and Dr. Barbara Chasen Joskow • Stephen B. Kay and Lisbeth Tarlow • George H. and Nancy D. Kidder • Kingsbury Road Charitable Foundation • Farla Krentzman • Pamela Kunkemueller • Mr. and Mrs. Peter E. Lacaillade • Anne R. Lovett and Stephen G. Woodsum • John Magee • Dr. and Mrs. Joseph B. Martin • Dr. Robert and Jane B. Mayer • Ms. Sandra O. Moose and Mr. Eric Norman Birch • Richard P. and Claire W. Morse Foundation • Mrs. Robert B. Newman • Jane and Neil Pappalardo • John and Susanne Potts • William and Helen Pounds • Linda and Laurence Reineman • Debbie and Alan Rottenberg • Maureen and Joe Roxe/The Roxe Foundation • Mr. and Mrs. Douglas H. Sears • Ruth and Carl J. Shapiro • Mr. and Mrs. Christopher Smallhorn • Ray and Maria Stata • Rick and Terry Stone • Tazewell Foundation • Mr. and Mrs. Stephen G. Traynor • Mr. and Mrs. David C. Weinstein • James Westra • Rhonda and Michael J. Zinner, M.D. • Mr. and Mrs. D. Brooks Zug • Anonymous

SPONSORS $5,000 TO 9,999

Amy and David Abrams • Alli and Bill Achtmeyer • Dr. and Mrs. Noubar Afeyan • Helaine Allen • Mr. David and Dr. Sharman Altshuler • Joel and Lisa Schmid Alvord • Mr. and Mrs. Walter Amory • Diane M. Austin and Aaron J. Nurick • Mr. and Mrs. Sherwood E. Bain • Judith and Harry Barr • Mr. Christopher Barton • Wally and Roz Bernheimer • Doreen and Charles Bilezikian • Brad and Terrie Bloom • Mark G. and Linda Borden • Stephen and Lisa Brown • Mr. and Mrs. William T. Burgin • Joanne and Timothy Burke • Mr. Charles Christenson • Marvin and Ann Collier • Don and Donna Comstock • Howard and Julia Cox • Mr. and Mrs. Albert M. Creighton, Jr. • Mrs. Bigelow Crocker • Joan P. and Ronald C. Curhan • The Curvey Family Foundation • Tamara P. and Charles H. Davis II • Charles and JoAnne Dickinson • Mr. and Mrs. Philip J. Edmundson • Mrs. Priscilla Endicott • Pamela D. Everhart • Shirley and Richard Fennell • Mr. and Mrs. Andrew J. Ferrara • Mr. John Gamble • Jane and Jim Garrett • Mrs. Bernice B. Godine • Mr. and Mrs. Mark Goldweitz • Mr. and Mrs. Raymond C. Green • Mr. and Mrs. Robert S. Green • John and Kathryn Hamill •

DEPOSIT & CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT & TRUST • COMMERCIAL BANKING



Philanthropic giving is always welcome, regardless of what form it takes. Boston Private Bank & Trust Company's **Donor Advised Fund** is a simple and flexible tool that makes charitable giving easier than ever. It enables you to set aside funds and recommend grants to qualified nonprofit organizations according to your interests and on your timetable, all while realizing a tax benefit. It is just one of the ways we make the connections that count—connections to the financial expertise you need, and a personal connection that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Richard MacKinnon, Senior Vice President, at (617) 912-4287
or rmackinnon@bostonprivatebank.com

Investments are not FDIC insured, have no Bank guarantee, are not a deposit, and may lose value.

Mr. and Mrs. Ulf B. Heide • Mr. and Mrs. Richard D. Hill • Mr. John Hitchcock •
Patricia and Galen Ho • Mr. and Mrs. Charles Hood • Mr. Timothy P. Horne •
Mimi and George Jigarjian • Holly and Bruce Johnstone • Edna S. and Béla T. Kalman •
Estate of Mr. John F. Kelley • Mr. David Kendall and Ms. Nancy F. Smith •
Seth A. and Beth S. Klarman • Mr. Andrew Kotsatos and Ms. Heather Parsons •
Mrs. Barbara N. Kravitz • Mr. and Mrs. Charles Larkin • Mr. and Mrs. David S. Lee •
Mrs. R. Willis Leith, Jr. • Cynthia and Robert J. Lepofsky • Christopher and Laura Lindop •
Shari Loessberg and Christopher Smart • Nancy Lurie Marks Family Foundation •
Max Ultimate Food • JoAnn McGrath • Robert and Dale Mnookin •
Mr. and Mrs. Paul M. Montrone • Lucia B. Morrill Charitable Foundation •
Annette and Vincent O'Reilly • Mr. and Mrs. Peter Palandjian • Jay and Eunice Panetta •
Dr. and Mrs. Maurice Pechet • Mr. and Mrs. E. Lee Perry • Ann M. Philbin •
Mr. and Mrs. Jonathan Poorvu • Dr. Tina Young Poussaint and Dr. Alvin Poussaint •
Walter and Karen Pressey • Peter and Suzanne Read •
Mr. Daniel L. Romanow and Mr. B. Andrew Zelermyer • Elaine and Jerome Rosenfeld •
Lisa and Jonathan Rourke • Mrs. George R. Rowland • Sean Rush and Carol C. McMullen •
Roger and Norma Saunders • Mr. and Mrs. Robert G. Scully •
Ms. Eileen C. Shapiro and Dr. Reuben Eaves • Mrs. Gertrude F. Shelley •
Mr. Marshall H. Sirvetz • Gilda and Alfred Slifka • Mrs. Fredrick J. Stare •
Thomas G. Stemberg • Mr. and Mrs. David Stokkink • Patricia Hansen Strang •
Patricia L. Tambone • Mr. and Mrs. Theodore H. Teplow • Mr. and Mrs. Mark D. Thompson •
Mr. and Mrs. Charles W. Trippe, Jr. • Robert A. Vogt • Gail and Ernst von Metzsch •
Eric and Sarah Ward • Mrs. Charles H. Watts II • Harry and Ruth Wechsler •
Dr. Christoph Westphal • Mrs. John J. Wilson • Jay A. Winsten and Penelope J. Greene •
Frank Wisneski • Drs. Richard and Judith Wurtman • Anonymous (10)

MEMBERS $3,000 TO 4,999

Mrs. Herbert Abrams • Barbara Adams • Bob and Pam Adams • Mr. James E. Aisner •
Julian D. Anthony • Mr. and Mrs. Stephen Anthony • Mariann and Mortimer Appley •
Marjorie Arons-Barron and James H. Barron • Mr. and Mrs. Laurence Asquith •
Mr. and Mrs. Neil Ayer, Jr. • Sandy and David Bakalar • Mrs. Hope Lincoln Baker •
Dr. and Mrs. Peter A. Banks • John and Molly Beard •
Deborah Davis Berman and William H. Berman • Mr. William I. Bernell •
Leonard and Jane Bernstein • Mr. and Mrs. Philip W. Bianchi •
Benjamin and Annabelle Bierbaum • Mr. and Mrs. James L. Bildner •
Mr. and Mrs. Jordan Birger • Mrs. Stanton L. Black • Barbara and Gary Bowen •
Mr. and Mrs. Stephen P. Bradley • Gertrude S. Brown • Mr. and Mrs. Bradley R. Buchbinder •
Dr. Matthew Budd and Ms. Rosalind Gorin • Mrs. Winifred B. Bush •
Mr. and Mrs. Kevin T. Callaghan • Michael P. Cannon • Mr. and Mrs. Dan Ciampa •
Mr. and Mrs. Ronald C. Clark • Mr. and Mrs. Frederic M. Clifford • Mr. Stephen E. Coit •
Mrs. I. W. Colburn • Loring and Katinka Coleman • Victor Constantiner •
Dr. Charles L. Cooney and Ms. Peggy Reiser • Mrs. John L. Cooper • Mr. Ernest Cravalho •

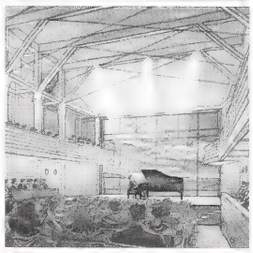
Joanna Inches Cunningham • Gene and Lloyd Dahmen • Robert and Sara Danziger •
Drs. Anna L. and Peter B. Davol • Mr. John Deutch • Nina L. and Eugene B. Doggett •
Phyllis Dohanian • Robert Donaldson and Judith Ober • Mr. David L. Driscoll •
Mrs. Harriett M. Eckstein • Dr. and Mrs. Richard H. Egdahl • Mrs. Betty M. Ellis •
Mrs. Richard S. Emmet • Mr. Romeyn Everdell • Ziggy Ezekiel and Suzanne Courtright Ezekiel •
Dr. and Mrs. Melvin D. Field • Mr. and Mrs. Reginald Foster • Robert C. and Velma Frank •
Myrna H. and Eugene M. Freedman • Ai and Komei Fukushima •
Mr. and Mrs. Thomas J. Galligan, Jr. • Ms. Ann Gallo • Richard B. and Nicki Nichols Gamble •
Beth and John Gamel • David Endicott Gannett • Mr. and Mrs. M. Dozier Gardner •
Rose and Spyros Gavris • Arthur and Linda Gelb • Pamela Ormsbee Giroux •
Mr. and Mrs. Robert Glauber • Randy and Stephen Goldberger • Jordan and Sandy Golding •
Adele and Arnold Goldstein • Mr. Wallace K. Graham • Mr. and Mrs. Daniel S. Gregory •
The Rt. Rev. and Mrs. J. Clark Grew • Mr. and Mrs. Graham Gund • The Hagan Family Fund •
Margaret L. Hargrove • Ellen and John Harris • Deborah Hauser • Dr. Edward Heller, Jr. •
Mr. Gardner C. Hendrie and Ms. Karen J. Johansen • Mrs. Nancy R. Herndon •
Mr. James G. Hinkle and Mr. Roy Hammer • Mr. Albert A. Holman III and Susan P. Stickells •
Judith S. Howe • G. Lee and Diana Y. Humphrey • Mr. and Mrs. Roger Hunt •
Joanie V. Ingraham • Cerise and Charles Jacobs • Ms. Joan B. Kennedy •
Mrs. Thomas P. King • Mrs. Mary S. Kingsbery • Gordon and Mary Ford Kingsley •
Mrs. Barbara Kirchheimer • Mr. Mason J. O. Klinck, Sr. • Susan G. Kohn • Diane Krane •
Mr. Melvin Kutchin • Mr. and Mrs. Benjamin H. Lacy • Roger and Myrna Landay •
Mr. and Mrs. Robert A. Lawrence • Mr. and Mrs. Don LeSieur •
Mr. and Mrs. Alexander M. Levine • Brenda G. Levy • Emily Lewis • Mrs. Augustus P. Loring •
Peter E. and Betsy Ridge Madsen • Mrs. Kumiko Matsuda • Dr. and Mrs. John D. Matthews •
Michael and Rosemary McElroy • Kurt and Therese Melden • Trudi and Elliot Mishara •
Robert and Jane Morse • Anne J. Neilson • Ms. Cornelia G. Nichols •
Mr. and Mrs. Rodger P. Nordblom • Richard and Kathleen Norman •
Mr. and Mrs. Geoffrey Nunes • Mr. and Mrs. Robert T. O'Connell •
Mr. and Mrs. Gerald F. O'Neil • William A. Oates • Hiroko Onoyama •
Mr. and Mrs. John A. Perkins • Drs. James and Ellen Perrin •
Ms. Margaret Philbrick and Mr. Gerald Sacks • Wendy C. Philbrick • Dr. Adriano Piris •
Drs. Joseph J. and Deborah M. Plaud • Ms. Joyce Plotkin and Bennett Aspel, M.D. •
Muriel K. Pokross//Leo Wasserman Foundation • Ms. Josephine Pomeroy •
Mr. and Mrs. Richard Prouty • Robert and Sally Quinn • James and Melinda Rabb •
Dr. Jane M. Rabb • Dr. Herbert Rakatansky and Mrs. Barbara Sokoloff •
Helen and Peter Randolph • Gale and Nancy Raphael • Dr. Douglas Reeves •
Mr. John S. Reidy • Robert and Ruth Remis • Dr. and Mrs. George B. Reservitz •
Howard and Sharon Rich • Kennedy P. and Susan M. Richardson • Marcia A. Rizzotto •
Judith and David Rosenthal • Dean and Mrs. Henry Rosovsky •
Mr. and Mrs. Thomas A. Rosse • William and Kathleen Rousseau • Arnold Roy •
Arlene and David T. Rubin • Jordan S. Ruboy, M.D. • Stephen and Eileen Samuels •
Mr. and Mrs. Grant Schaumburg • Betty and Pieter Schiller • Mr. and Mrs. Marvin G. Schorr •
Linda and Arthur Schwartz • David and Marie Louise Scudder • Robert E. Scully, M.D. •

Ms. Carol P. Searle and Mr. Andrew J. Ley • Patti Saris and Arthur Segel •
Dr. and Mrs. Andrew Silver • Jack and Maggie Skenyon • Dr. and Mrs. Michael Sporn •
Mr. and Mrs. Joseph D. Spound • Mr. and Mrs. George R. Sprague •
Maximilian and Nancy Steinmann • Mr. and Mrs. Galen L. Stone • Mr. Henry S. Stone •
Mr. and Mrs. Patrick Sullivan • Jeanne and John Talbourdet • Richard S. Taylor •
Mr. John L. Thorndike • Mr. and Mrs. Richard K. Thorndike III •
Mr. and Mrs. W. Nicholas Thorndike • Mr. and Mrs. Samuel Thorne •
Marian and Dick Thornton • Dr. Magdalena Tosteson • Diana O. Tottenham •
Marc Ullman • Ms. Sandra A. Urie and Mr. Frank F. Herron • Mrs. Roger L. Voisin •
Mr. and Mrs. Mark Volpe • Mr. and Mrs. Thomas S. Walker •
Mr. and Mrs. Harvey A. Wartosky • Nancy T. Watts • Matt and Susan Weatherbie •
Estate of Mr. Stetson Whitcher • Mrs. John W. White • Mrs. Mary Wilkinson-Greenberg •
Mr. and Mrs. Dudley H. Willis • John C. Willis, Jr. • Mr. and Mrs. Donald B. Wilson •
Chip and Jean Wood • Rosalyn Kempton Wood • Mrs. Jane S. Young •
Dr. and Mrs. Nicholas T. Zervas • Anonymous (10)








ROCKPORT MUSIC

OPENING IN JUNE 2010
THE SHALIN LIU PERFORMANCE CENTER
An intimate, 330-seat concert hall with magnificent views of the ocean – located in downtown Rockport, Massachusetts.

ROCKPORT CHAMBER MUSIC FESTIVAL
DAVID DEVEAU, ARTISTIC DIRECTOR
29TH SEASON
World-renowned soloists and ensembles
20 Concerts | June 10 – July 18, 2010

NEW! ROCKPORT MUSIC PRESENTS
Outstanding jazz, folk, and world music artists
4 Concerts | July 24 – August 8, 2010

INFORMATION 978.546.7391 WWW.ROCKPORTMUSIC.ORG

BSO Major Corporate Sponsors

2009–10 Season

Boston Symphony Orchestra and Symphony Hall major corporate sponsorships reflect the increasing importance of alliance between business and the arts. The BSO is honored to be associated with the following companies and gratefully acknowledges their partnership. For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.

UBS



Stephen H. Brown

Managing Director
New England Market

UBS is proud to be the exclusive season sponsor of the Boston Symphony Orchestra. The BSO demonstrates the highest level of musical excellence where musicians display an unsurpassed level of attention to detail and collaboration. This partnership reflects our philosophy of working collaboratively with clients to deliver customized solutions to help them pursue their financial goals.

In addition to the BSO, UBS currently sponsors several outstanding symphony orchestras in the U.S., including The Philadelphia Orchestra and The Cleveland Orchestra. UBS has a long history of supporting the art of orchestral music and we view these partnerships as a reflection of our ongoing commitment to the communities in which we live and work.

We are looking forward to an extraordinary season at Symphony Hall and we hope you will continue to share the experience with your friends and family.



Joe Tucci

Chairman, President, and CEO

EMC²
where information lives®

EMC is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the wonderful musical heritage of the BSO so that it can continue to enrich the lives of listeners and create a new generation of music lovers.



Jim Kaloyanides

President and Chief Operating Officer

NEW ENGLAND COFFEE

Family Coffee Roasters Since 1916

New England Coffee is delighted to be the Official Coffee of the Boston Symphony Orchestra and the Boston Pops. As a family owned business for over 90 years, we share a commitment to quality and tradition that the BSO has championed for over 125 years. With these common values and a dedication to fine coffee and fine music, we anticipate a long friendship between two of Boston's greatest traditions.



Paul Tormey

Regional Vice President and General Manager

THE Fairmont COPLEY PLAZA BOSTON

The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.



Dawson Rutter

President and CEO

COMMONWEALTH WORLDWIDE

CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops. The BSO has delighted and enriched the Boston community for over a century and we are excited to be a part of such a rich heritage. We look forward to celebrating our relationship with the BSO, Boston Pops, and Tanglewood for many years to come.

Next Programs...

Sunday, February 21, 3pm

JAMES LEVINE conducting

RICHARD STRAUSS

"DON QUIXOTE," FANTASTIC VARIATIONS ON A THEME OF KNIGHTLY CHARACTER, OPUS 35

Introduction—
Theme and variations—
Finale

LYNN HARRELL, CELLO
STEVEN ANSELL, VIOLA

{ INTERMISSION }

JOHANN STRAUSS II

OVERTURE TO "DIE FLEDERMAUS"
"AMID THUNDER AND LIGHTNING," POLKA, OPUS 324
"ROSES FROM THE SOUTH," WALTZ, OPUS 388
"FREE-SHOOTER," POLKA, OPUS 326

JOSEF STRAUSS

"FREE FROM CARES!," POLKA, OPUS 271
"DELIRIUM," WALTZ, OPUS 212

JOHANN STRAUSS I

"RADETZKY" MARCH, OPUS 228

NOTE THAT THERE IS NO PRE-CONCERT TALK PRIOR TO THIS CONCERT.

This atypical program features a bursting bouquet of Strausses. James Levine leads cellist Lynn Harrell and BSO principal violist Steven Ansell in Strauss's "fantastic variations" inspired by Cervantes's *Don Quixote*, in which the solo cello roughly corresponds to Quixote and the viola to his sidekick Sancho Panza. The second half of the program features a highly entertaining mix of shorter works from the great 19th-century Viennese composers Johann Strauss and his sons, Johann II and Josef. Johann Sr.'s foot-stomping *Radetzky* March is a staple of Viennese celebrations, particularly including New Year's. Josef is represented by the polka *Free from Cares!* and the *Delirium* Waltz; Johann Strauss, Jr., the "Waltz King," by the overture from his opera *Die Fledermaus* (*The Bat*), the waltz *Roses from the South*, and the polkas *Amid Thunder and Lightning* and *Free-shooter*.

Wednesday, March 10, 7:30pm (Open Rehearsal)
Thursday, March 11, 8pm
Friday, March 12, 1:30pm
Saturday, March 13, 8pm
Tuesday, March 16, 8pm

RAFAEL FRÜHBECK DE BURGOS conducting

ALBÉNIZ

CORDOBA, FROM "CANTOS DE ESPAÑA" (ORCH. FRÜHBECK)
GRANADA, FROM "SUITE ESPAÑOLA" (ORCH. FRÜHBECK)
EL CORPUS EN SEVILLA, FROM "SUITE IBERIA" (ARR. ARBÓS)

PROKOFIEV

VIOLIN CONCERTO NO. 1 IN D, OPUS 19
Andantino
Scherzo: Vivacissimo
Moderato—Allegro moderato

HILARY HAHN

{ I N T E R M I S S I O N }

RIMSKY-KORSAKOV

"SCHEHERAZADE," SYMPHONIC SUITE, OPUS 35
Largo e maestoso—Allegro non troppo
Lento—Andantino—Allegro molto—
Vivace scherzando—Allegro molto
ed animato
Andantino quasi allegretto
Allegro molto e frenetico—Vivo—
Spiritoso—Allegro non troppo
Maestoso

MALCOLM LOWE, SOLO VIOLIN

PRE-CONCERT TALKS BY HARLOW ROBINSON, NORTHEASTERN UNIVERSITY

Frequent guest conductor Rafael Frühbeck de Burgos returns this season for two weeks of concerts. This first series features the young American violin virtuoso Hilary Hahn in Prokofiev's alternately lyrical and witty Violin Concerto No. 1. The brilliant orchestrations by Enrique Arbós and Mr. Frühbeck de Burgos of characterful piano pieces by Spanish composer Isaac Albéniz, and then Rimsky-Korsakov's ever-popular, exotically Persian-tinged *Scheherezade* (inspired by *Arabian Nights*), paint evocative and colorful orchestral canvasses before and after the Prokofiev concerto.



NICE PEOPLE ~ FINE MERCHANDISE
~ OLD-FASHIONED SERVICE ~
AND THE 2 BEST-LOOKING
GOLDEN RETRIEVERS YOU'VE EVER SEEN

Zareh INC.

ONE LIBERTY SQUARE
BOSTON, MA 02109
617-350-6070

New England's Largest Oxxford Dealer
Serving the Financial District since 1933

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Friday 'B' — Sunday, February 21, 3-4:55 (Pension Fund Concert)

JAMES LEVINE, conductor
LYNN HARRELL, cello
STEVEN ANSELL, viola

R. STRAUSS	*Don Quixote*
JOH. STRAUSS II	Overture to *Die Fledermaus*
JOH. STRAUSS II	*Amid Thunder and Lightning*, Polka
JOH. STRAUSS II	*Roses from the South*, Waltz
JOH. STRAUSS II	*Free-shooter*, Polka
JOS. STRAUSS	*Free from Cares!*
JOS. STRAUSS	*Delirium*, Waltz
JOH. STRAUSS I	*Radetzky* March

Wednesday, March 10, 7:30pm (Open Rehearsal)
Thursday 'A' — March 11, 8-10:05
Friday 'A' — March 12, 1:30-3:35
Saturday 'A' — March 13, 8-10:05
Tuesday 'C' — March 16, 8-10:05

RAFAEL FRÜHBECK DE BURGOS, conductor
HILARY HAHN, violin

ALBÉNIZ	Excerpts from *Cantos de España*, *Suite Española*, and *Iberia*
PROKOFIEV	Violin Concerto No. 1
RIMSKY-KORSAKOV	*Scheherazade*

Sunday, March 14, 3pm
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

MOZART	Oboe Quartet in F, K.370
VILLA-LOBOS	*Bachianas brasileiras* No. 6, for flute and bassoon
GANDOLFI	*Plain Song, Fantastic Dances*, for winds and strings
BRAHMS	Clarinet Quintet in B minor, Op. 115

Thursday, March 18, 10:30am (Open Rehearsal)
Thursday 'B' — March 18, 8-10:10
Friday 'B' — March 19, 1:30-3:40
Saturday 'B' — March 20, 8-10:10

RAFAEL FRÜHBECK DE BURGOS, conductor
ALBINA SHAGIMURATOVA, soprano
ALICE COOTE, mezzo-soprano
ERIC CUTLER, tenor
ALFRED WALKER, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

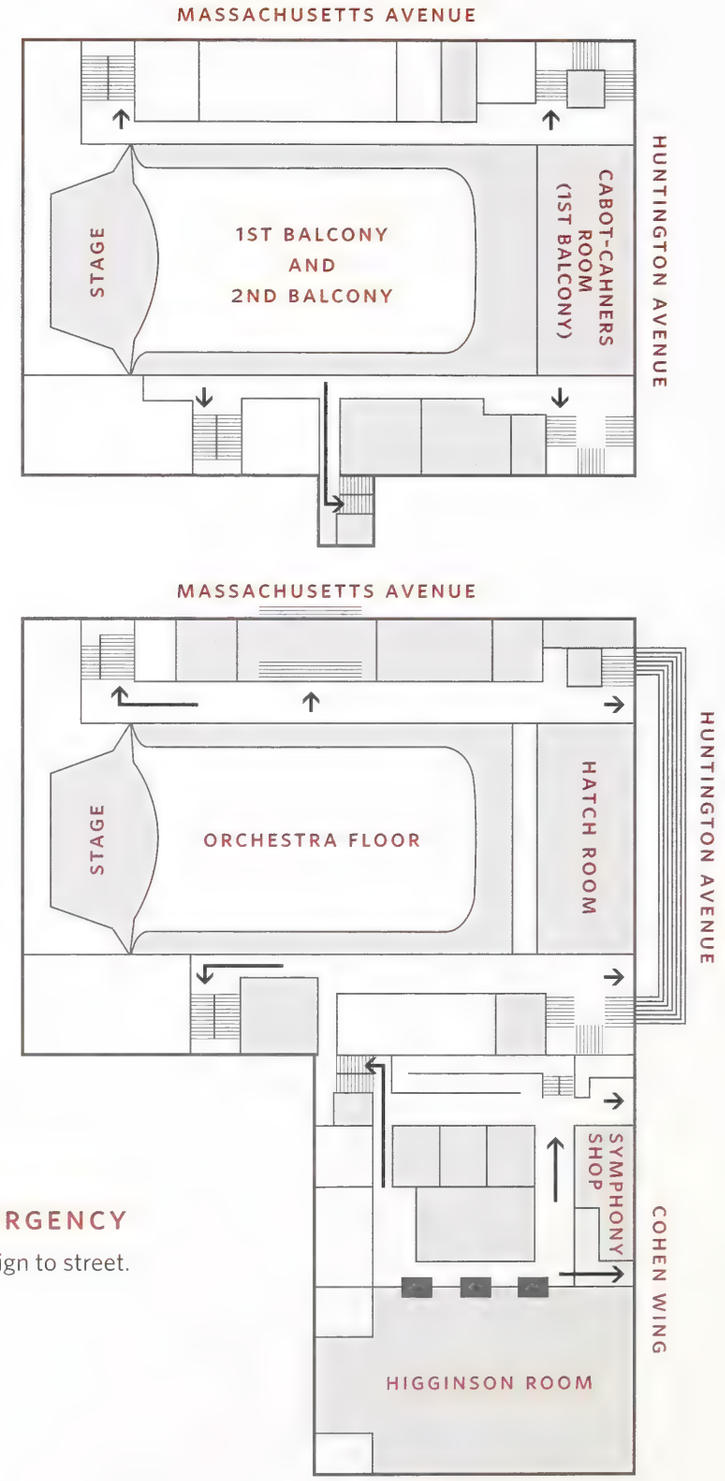
MENDELSSOHN	Incidental Music to *A Midsummer Night's Dream*
ROSSINI	*Stabat Mater*

MCC
masscultural council.org

Programs and artists subject to change.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

Symphony Hall Exit Plan



IN CASE OF EMERGENCY

Follow any lighted exit sign to street.
Do not use elevators.
Walk, do not run.

Symphony Hall Information

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

The Boston Symphony performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 11 a.m. until 6 p.m. Monday through Saturday. On concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WCRB All-Classical 99.5 FM.

BSO Friends: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9277 or e-mail bsobusinesspartners@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Cruise through the Winter in Style at North Hill

Imagine yourself with all the comforts and grandeur of an all-inclusive cruise vacation – in your own neighborhood!

Escape the New England winter doldrums...and enjoy the comfort of a fully furnished apartment home for a 90 day stay.



This offer includes:

- A luxury furnished apartment
- Daily gourmet dining and convenient take-out services
- Weekly housekeeping and linen service
- Concierge service
- Friendly and welcoming staff
- Covered underground parking
- Transportation to Needham, Wellesley and appointments
- An excellent library
- Common areas to sit and socialize
- Social events
- No snow shoveling
- New friends

Also enjoy the many dimensions of our innovative wellness program

- Heated pool, Jacuzzi and a host of aquatic classes
- Lifelong learning classes and lectures
- Cultural and arts opportunities
- Cardio, balance and strength exercise classes
- Yoga, Tai Chi, Feldenkrais
- Personal training and massage services
- Brain health programming and Posit Science "neurobics"
- Creative arts experiences
- Did we mention - no snow shoveling?!
- Really nice people!

Join more than 300 North Hill Residents as they sail smoothly through winter...

For further information on the cruise package, call Heather Parker at 781-433-6524 to learn more about reservations.



North Hill

Greater Boston's Premier Retirement Community

EQUAL HOUSING OPPORTUNITY

865 Central Avenue • Needham, MA 02492 • 781-433-6524 • www.northhill.org



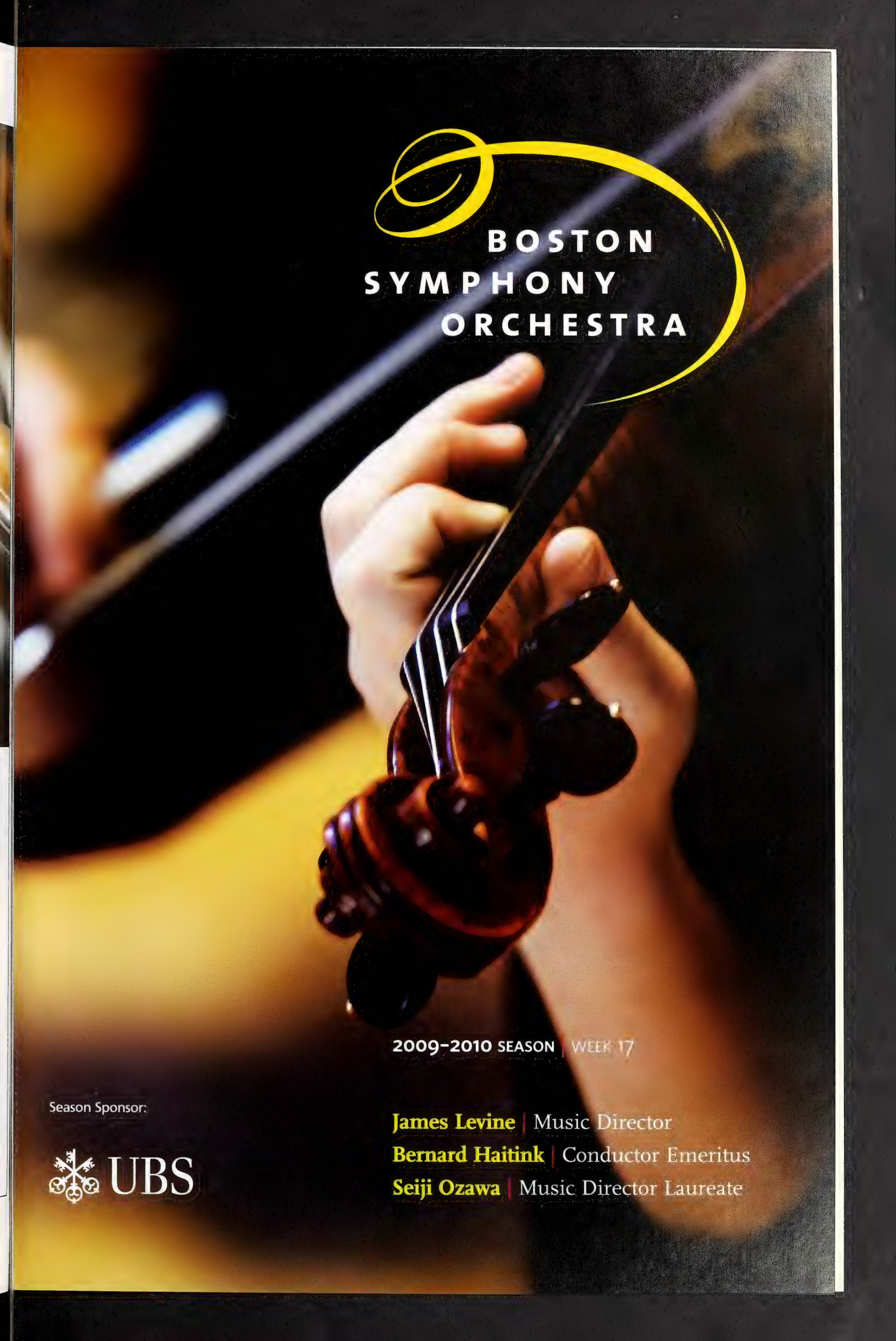
The Boston Symphony Orchestra brings together many talents to create an extraordinary musical experience. At UBS, we understand that success relies on collaboration. It's why, as one of the world's leading financial firms, we work closely with our clients to deliver the customized solutions that help them pursue their goals. And it's why we celebrate the achievement of this outstanding orchestra along with you.

UBS is the season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

© UBS 2009. All rights reserved.


BOSTON
SYMPHONY
ORCHESTRA
2009–2010 SEASON | WEEK 17
Season Sponsor:
UBS
James Levine | Music Director
Bernard Haitink | Conductor Emeritus
Seiji Ozawa | Music Director Laureate

Silk twill scarves.

Boston

320 Boylston Street
(617) 482-8707

Hermes.com

HERMÈS
PARIS

HERMÈS, LIFE AS A TALE

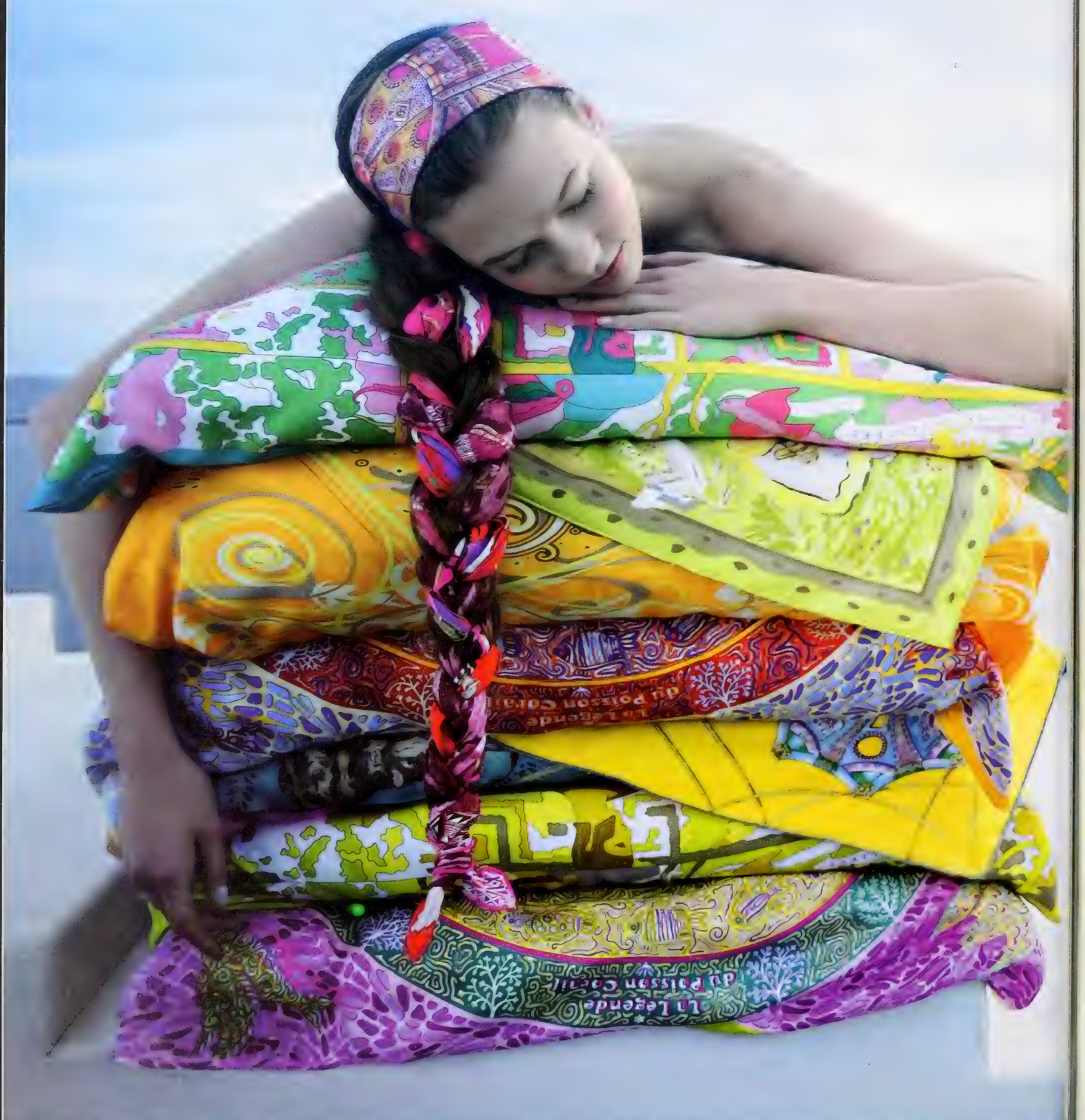


Table of Contents | Week 17

15 BSO NEWS

23 ON DISPLAY IN SYMPHONY HALL

25 BSO MUSIC DIRECTOR JAMES LEVINE

28 THE BOSTON SYMPHONY ORCHESTRA

31 THIS WEEK'S PROGRAM

32 FROM THE MUSIC DIRECTOR

Notes on the Program

35 Richard Strauss "Don Quixote"

47 Johann, Johann II, and Josef Strauss

57 To Read and Hear More...

Solo Artists

61 Lynn Harrell

63 Steven Ansell

65 SPONSORS AND DONORS

72 FUTURE PROGRAMS

74 SYMPHONY HALL EXIT PLAN

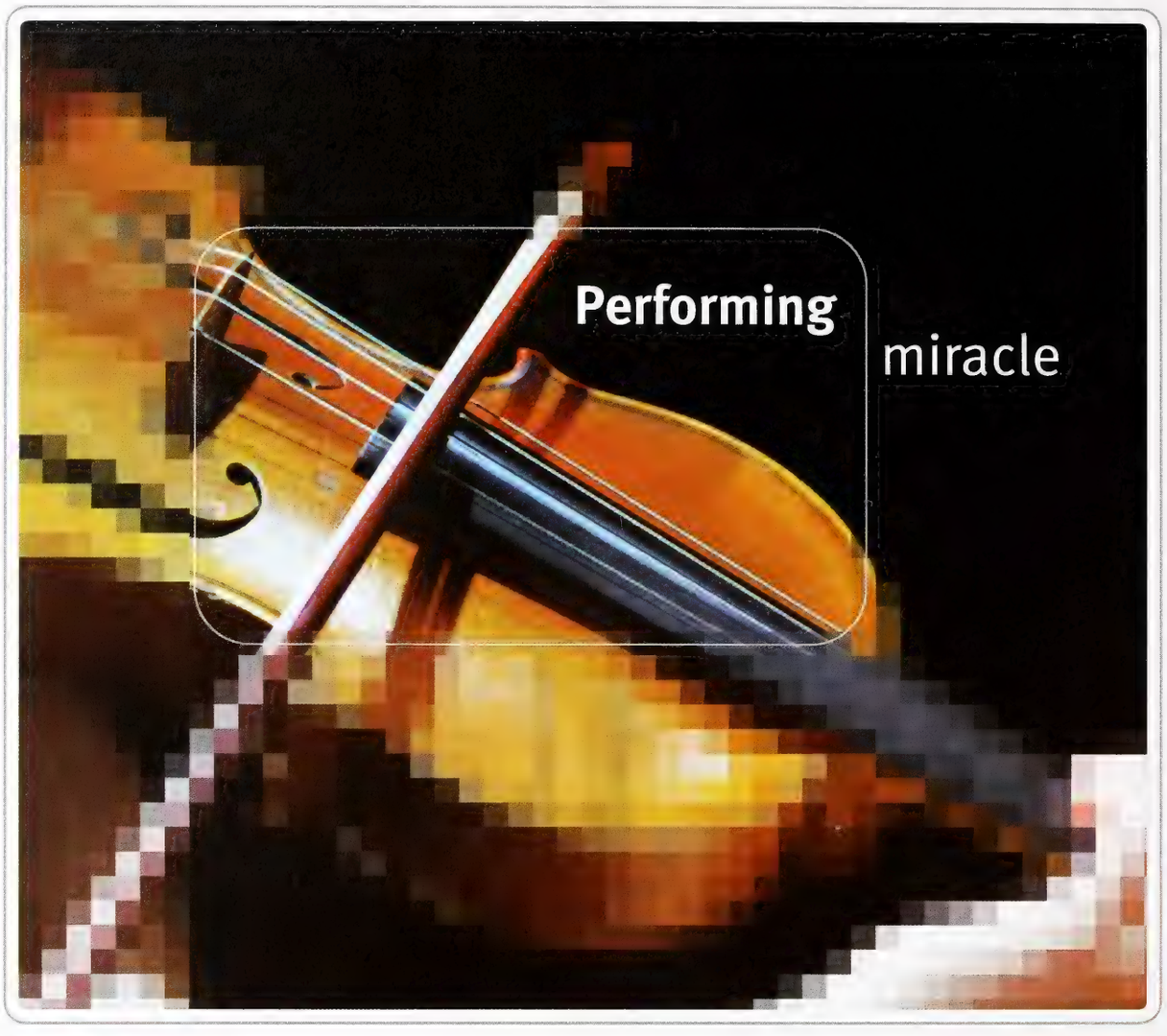
75 SYMPHONY HALL INFORMATION

program copyright ©2010 Boston Symphony Orchestra, Inc.

design by Hecht Design, Arlington, MA
cover photograph by Charles Gauthier

BOSTON SYMPHONY ORCHESTRA
Symphony Hall, 301 Massachusetts Avenue
Boston, MA 02115-4511
(617) 266-1492 bso.org

EMC²
where information lives®



EMC is proud to support the Boston Symphony Orchestra.

The global icon of artistic virtuosity known as the Boston Symphony Orchestra is also the world's largest orchestral organization. The BSO understands the critical role information plays in its business, and turns to information infrastructure solutions from EMC to help keep its intricate operations a miracle of performance. We're proud to help the BSO bring the power of information to life—information that illuminates what's possible and that can move the world forward.

Learn more at www.EMC.com.

EMC², EMC, and where information lives are registered trademarks of EMC Corporation. All other trademarks used herein are the property of their respective owners.
© Copyright 2008 EMC Corporation. All rights reserved.



A *unique* residence for teen and college-age women, specializing in Dialectical Behavior Therapy (DBT).

3East at McLean Hospital
Belmont, Mass.
877.967.7233 3East.org

3East
AT MCLEAN HOSPITAL
acceptance • balance • change

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

PARTNERS HEALTHCARE

Healthy is

marching to the beat of your own drum.

Fill in YOUR blank

bidmc.org



Beth Israel Deaconess Medical Center



A teaching hospital of Harvard Medical School



JAMES LEVINE, MUSIC DIRECTOR
RAY AND MARIA STATA MUSIC DIRECTORSHIP, FULLY FUNDED IN PERPETUITY

BERNARD HAITINK, CONDUCTOR EMERITUS
LACROIX FAMILY FUND, FULLY FUNDED IN PERPETUITY

SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

129th season, 2009–2010

TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

OFFICE OF THE CHAIRMAN Diddy Cullinane, Vice-Chairman • Stephen Kay, Vice-Chairman • Edmund Kelly, Vice-Chairman • Robert P. O'Block, Vice-Chairman • Roger T. Servison, Vice-Chairman • Vincent M. O'Reilly, Treasurer

George D. Behrakis • Alan Bressler • Jan Brett • Samuel B. Bruskin • Paul Buttenwieser • Eric D. Collins • Cynthia Curme • Alan J. Dworsky • William R. Elfers • Judy Moss Feingold, ex-officio • Nancy J. Fitzpatrick • Thelma E. Goldberg • Michael Gordon • Brent L. Henry • Charles H. Jenkins, Jr. • Edward H. Linde† • John M. Loder • Carmine A. Martignetti • Robert J. Mayer, M.D. • Nathan R. Miller • Richard P. Morse • Aaron J. Nurick, ex-officio • Susan W. Paine • Carol Reich • Edward I. Rudman • Hannah H. Schneider† • Arthur I. Segel • Thomas G. Stemberg • Caroline Taylor • Stephen R. Weber • Stephen R. Weiner • Robert C. Winters

LIFE TRUSTEES

Vernon R. Alden • Harlan E. Anderson • David B. Arnold, Jr. • J.P. Barger • Leo L. Beranek • Deborah Davis Berman • Peter A. Brooke • Helene R. Cahners • James F. Cleary • John F. Cogan, Jr. • Mrs. Edith L. Dabney • Nelson J. Darling, Jr. • Nina L. Doggett • Mrs. John H. Fitzpatrick • Dean W. Freed • Edna S. Kalman • George Krupp • Mrs. August R. Meyer • Mrs. Robert B. Newman • William J. Poorvu • Irving W. Rabb • Peter C. Read • Richard A. Smith • Ray Stata • John Hoyt Stookey • Wilmer J. Thomas, Jr. • John L. Thorndike • Dr. Nicholas T. Zervas

OTHER OFFICERS OF THE CORPORATION

Mark Volpe, Managing Director • Thomas D. May, Chief Financial Officer • Suzanne Page, Clerk of the Board

BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Judy Moss Feingold, Chairman • William F. Achtmeyer • Noubar Afeyan • David Altshuler • Diane M. Austin • Judith W. Barr • Lucille M. Batal • Linda J.L. Becker • George W. Berry • Paul Berz • James L. Bildner • Mark G. Borden • Partha Bose • Anne F. Brooke • Stephen H. Brown • Gregory E. Bulger • Joanne Burke • Ronald G. Casty • Carol Feinberg Cohen • Susan Bredhoff Cohen • Richard F. Connolly, Jr. • Charles L. Cooney • Ranny Cooper • James C. Curvey • Gene D. Dahmen • Mrs. Miguel de Bragança • Paul F. Deninger • Ronald F. Dixon • Ronald M. Druker • Alan Dynner • Ursula Ehret-Dichter • John P. Eustis II • Joseph F. Fallon • Thomas E. Faust, Jr. • Steven S. Fischman • John F. Fish • Myrna H. Freedman • Carol Fulp • Robert Gallery • Robert P. Gittens • Carol Henderson • Susan Hockfield • Roger Hunt • William W. Hunt • Valerie Hyman • Ernest Jacquet • Everett L. Jassy • Stephen J. Jerome • Darlene Luccio Jordan, Esq. • Paul L. Joskow • Stephen R. Karp • Douglas A. Kingsley • Robert Kleinberg • Farla H. Krentzman • Peter E. Lacaillade • Charles Larkin • Robert J. Lepofsky • Christopher J. Lindop • Nancy K. Lubin • Jay Marks • Jeffrey E. Marshall • Joseph B. Martin, M.D. • C. Ann Merrifield • Dr. Martin C. Mihm, Jr. • Maureen Miskovic • Robert Mnookin • Paul M. Montrone • Sandra O. Moose • Robert J. Morrissey •

DEPOSIT & CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT & TRUST • COMMERCIAL BANKING

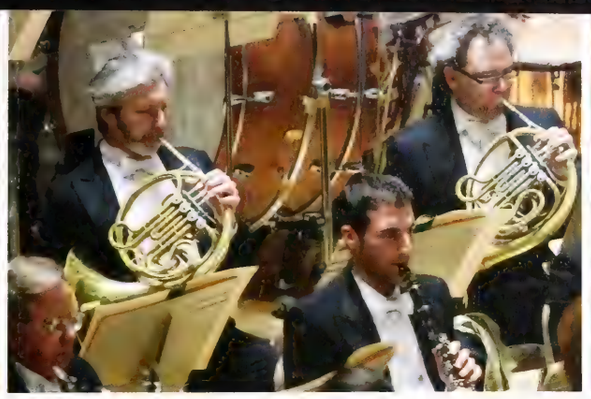
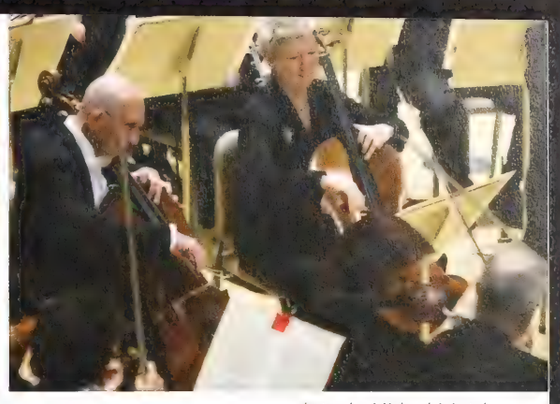


Philanthropic giving is always welcome, regardless of what form it takes. Boston Private Bank & Trust Company's **Donor Advised Fund** is a simple and flexible tool that makes charitable giving easier than ever. It enables you to set aside funds and recommend grants to qualified nonprofit organizations according to your interests and on your timetable, all while realizing a tax benefit. It is just one of the ways we make the connections that count—connections to the financial expertise you need, and a personal connection that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Richard MacKinnon, Senior Vice President, at (617) 912-4287
or rmackinnon@bostonprivatebank.com

Investments are not FDIC insured, have no Bank guarantee, are not a deposit, and may lose value.

photos by Michael J. Lutch

Evelyn Stefansson Nef† • Robert T. O'Connell • Peter Palandjian • Vincent Panetta, Jr. • Diane Patrick • Joseph Patton • Ann M. Philbin • May H. Pierce • Claudio Pincus • Joyce L. Plotkin • Jonathan Poorvu • Dr. John Thomas Potts, Jr. • William F. Pounds • Dr. Tina Young Poussaint • Claire Pryor • Patrick J. Purcell • John Reed • Dr. Carmichael Roberts • Susan Rothenberg • Alan Rottenberg • Joseph D. Roxe • Kenan Sahin • Gilda Slifka • Christopher Smallhorn • Margery Steinberg • Theresa Stone • Patricia L. Tambone • Jean Tempel • Douglas Thomas • Mark D. Thompson • Albert Togut • Diana Osgood Tottenham • Joseph M. Tucci • Robert A. Vogt • David C. Weinstein • Christoph Westphal • James Westra • Patricia Plum Wylde • Dr. Michael Zinner • D. Brooks Zug

OVERSEERS EMERITI

Helaine B. Allen • Marjorie Arons-Barron • Caroline Dwight Bain • Sandra Bakalar • William T. Burgin • Mrs. Levin H. Campbell • Earle M. Chiles • Mrs. James C. Collias • Joan P. Curhan • Phyllis Curtin • Tamara P. Davis • Disque Deane • Betsy P. Demirjian • JoAnne Walton Dickinson • Phyllis Dohanian • Goetz B. Eaton • Harriett Eckstein • George Elvin • Pamela D. Everhart • J. Richard Fennell • Lawrence K. Fish • Peter H.B. Frelinghuysen • Mrs. Thomas Galligan, Jr. • Mrs. James Garivaltis • Dr. Arthur Gelb • Jordan Golding • Mark R. Goldweitz • Michael Halperson • John Hamill • Deborah M. Hauser • Mrs. Richard D. Hill • Marilyn Brachman Hoffman • Lola Jaffe • Michael Joyce • Martin S. Kaplan • Mrs. S. Charles Kasdon • Mrs. Gordon F. Kingsley • David I. Kosowsky • Robert K. Kraft • Benjamin H. Lacy • Mrs. William D. Larkin • Edwin N. London • Frederick H. Lovejoy, Jr. • Diane H. Lupean • Mrs. Charles P. Lyman • Mrs. Harry L. Marks • Joseph C. McNay • Albert Merck • John A. Perkins • Daphne Brooks Prout • Robert E. Remis • John Ex Rodgers • Roger A. Saunders • Lynda Anne Schubert • Mrs. Carl Shapiro • L. Scott Singleton • Charles A. Stakely • Patricia Hansen Strang • Samuel Thorne • Paul M. Verrochi • Robert A. Wells • Mrs. Joan D. Wheeler • Margaret Williams-DeCelles • Mrs. Donald B. Wilson† • Mrs. John J. Wilson • Richard Wurtman, M.D.

† Deceased

EXECUTIVE COMMITTEE OF THE BOSTON SYMPHONY ASSOCIATION OF VOLUNTEERS

Aaron J. Nurick, Chair • **Charles Jack,** Vice-Chair, Boston • **Wilma Michaels,** Vice-Chair, Tanglewood • **Audley Fuller,** Secretary • **Richard Dixon,** Co-Chair Education, Boston • **Gerald Dreher,** Co-Chair Membership Administration, Boston • **Ellen Mayo,** Co-Chair Community Outreach and Audience Development, Boston • **Augusta Liebowitz,** Co-Chair Education, Tanglewood • **Alexandra Warshaw,** Co-Chair Membership Administration, Tanglewood • **Howard Arkans,** Co-Chair Community Outreach and Audience Development, Tanglewood • **William Ballen,** Ushers and Programmers Liaison, Tanglewood • **Ken Singer,** Glass House Liaison, Tanglewood

one night,
two great traditions

NEW ENGLAND COFFEE
Official Coffee
of Symphony Hall

"New England Coffee is delighted to be the Official Coffee of the Boston Symphony Orchestra and the Boston Pops. As a family-owned business for over 90 years, we share a commitment to quality and tradition that the BSO has championed for over 125 years. With these common values and a dedication to quality, we invite you to enjoy tonight's performance." - *Jim Kaloyanides*

PRESIDENT AND COO
OF NEW ENGLAND COFFEE



www.newenglandcoffee.com

Administration

Mark Volpe, *Managing Director, Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity*

Anthony Fogg, *Artistic Administrator*

Marion Gardner-Saxe, *Director of Human Resources*

Ellen Highstein, *Director of Tanglewood Music Center, Tanglewood Music Center Directorship endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman*

Bernadette M. Horgan, *Director of Public Relations*

Thomas D. May, *Chief Financial Officer*

Kim Noltemy, *Director of Sales, Marketing, and Communications*

Bart Reidy, *Director of Development—Institutional Giving, Events, and Administration*

Elizabeth P. Roberts, *Director of Development—Campaign and Individual Giving*

Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, Senior Archivist • **Felicia Burrey Elder,** Executive Assistant to the Managing Director • **Vincenzo Natale,** Chauffeur/Valet • **Claudia Robaina,** Manager of Artists Services • **Benjamin Schwartz,** Assistant Artistic Administrator

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, Director of Concert Operations

H.R. Costa, Technical Director • **Leslie DeRoche,** Concert Operations Administrator • **Vicky Dominguez,** Operations Manager • **Jake Moerschel,** Assistant Stage Manager • **Leah Monder,** Production Manager • **John Morin,** Stage Technician • **Mark C. Rawson,** Stage Technician • **Mark B. Rulison,** Chorus Manager

BOSTON POPS

Dennis Alves, Director of Artistic Planning

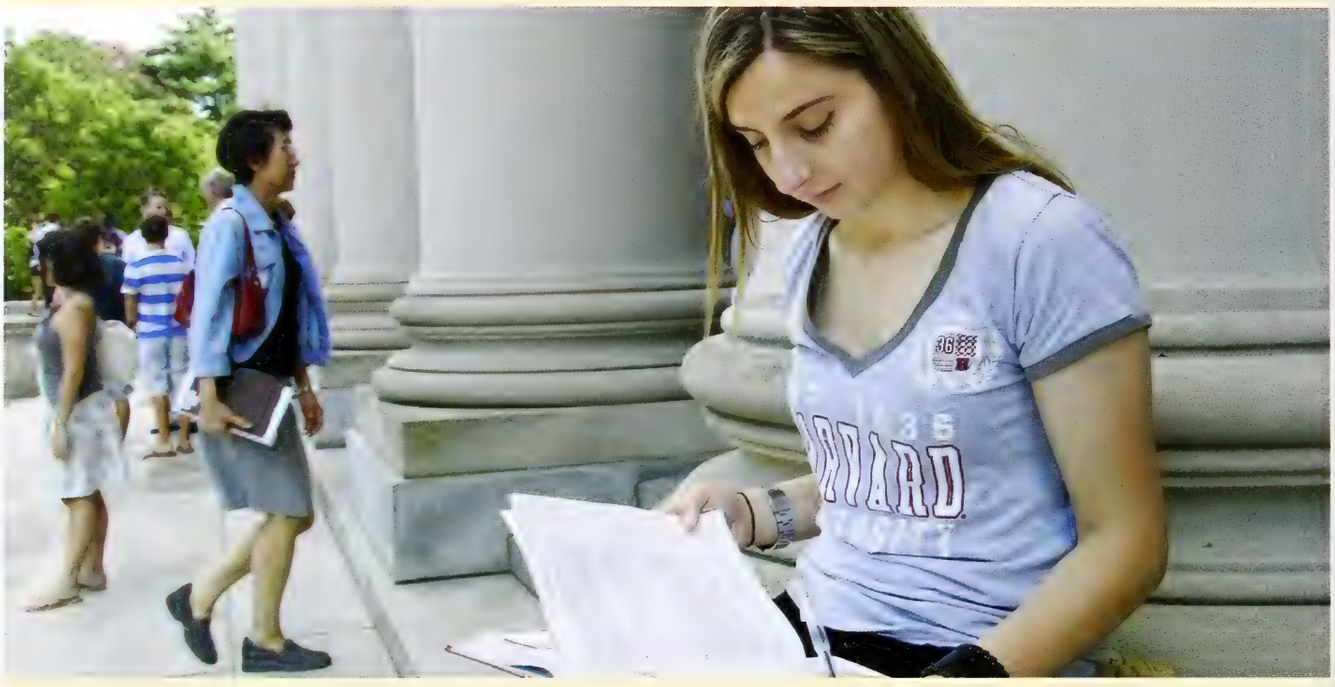
Gina Randall, Administrative/Operations Coordinator • **Margo Saulnier,** Assistant Director of Artistic Planning • **Amanda Severin,** Manager of Artistic Services/Assistant to the Pops Conductor

BUSINESS OFFICE

Sarah J. Harrington, Director of Planning and Budgeting • **Mia Schultz,** Director of Investment Operations and Compliance • **Pam Wells,** Controller

Mimi Do, Budget Manager • **Thomas Engeln,** Budget Assistant • **Michelle Green,** Executive Assistant to the Business Management Team • **Karen Guy,** Accounts Payable Supervisor • **David Kelts,** Staff Accountant • **Minnie Kwon,** Payroll Associate • **John O'Callaghan,** Payroll Supervisor • **Nia Patterson,** Accounts Payable Assistant • **Harriet Prout,** Accounting Manager • **Teresa Wang,** Staff Accountant • **Audrey Wood,** Senior Investment Accountant

this summer | Harvard



Join a vibrant community of motivated students and distinguished faculty at Harvard Summer School.

- Courses on campus, online, and abroad
- Seven-week session
- Programs for high school and college students, and adults

HARVARD SUMMER SCHOOL

www.summer.harvard.edu

DEVELOPMENT

Joseph Chart, Director of Major Gifts • **Nina Jung**, Director of Development Events and Volunteer Outreach • **Ryan Losey**, Director of Foundation and Government Relations • **Jennifer Roosa**, Director of Development Research and Information Systems • **George Triantaris**, Director of Principal and Planned Giving

Amanda Aldi, Data Project Coordinator • Stephanie Baker, Campaign Manager • Susan Beaudry, Manager of Tanglewood Business Partners • Emily Borababy, Manager of Development Communications • Dulce Maria de Borbon, Beranek Room Hostess • Cullen E. Bouvier, Donor Relations Officer • Maria Capello, Grant Writer • Diane Cataudella, Associate Director of Donor Relations • Sabine Chouljian, Manager of Development Events and Volunteer Services • Kerri Cleghorn, Associate Director, Business Partners • Allison Cooley, Associate Director of Society Giving • Emily Diaz, Donor Information and Data Coordinator • Marcy Bouley Eckel, Associate Director of Direct Fundraising • Laura Frye, Assistant Manager of Society Giving • David Grant, Development Operations Manager • Barbara Hanson, Major Gifts Officer • Emily Horsford, Manager of Donor Relations • Sabrina Karpe, Donor Relations Coordinator • Angela Kaul, Assistant Manager of Planned Giving • Dominic Margaglione, Donor Ticketing Associate • Jill Ng, Senior Major and Planned Giving Officer • Madge Nimocks, Development Communications Writer • Suzanne Page, Associate Director for Board Relations • Emily Reeves, Major Gifts Coordinator • Amanda Roosevelt, Executive Assistant • Laura Sancken, Coordinator, Development Events and Volunteer Services • Joyce M. Serwitz, Major Gifts and Campaign Advisor • Alexandria Sieja, Assistant Manager of Development Events and Volunteer Services • Yong-Hee Silver, Major Gifts Officer • Kenny Smith, Acknowledgment and Gift Processing Coordinator • Stephanie J. Smith, Annual Fund Project Coordinator • Mary E. Thomson, Associate Director of Corporate Giving • Szeman Tse, Assistant Director of Development Research • Romain Tsiplakis, Graphic Designer

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, Director of Education and Community Programs

Claire Carr, Manager of Education Programs • Sarah Glenn, Assistant Manager of Education and Community Programs • Emilio Gonzalez, Manager of Curriculum Research and Development • Darlene White, Manager, Berkshire Education and Community Programs

FACILITIES

C. Mark Cataudella, Director of Facilities

SYMPHONY HALL OPERATIONS Christopher Hayden, Facilities Manager • Tyrone Tyrell, Security and Environmental Services Manager

Charles F. Cassell, Jr., Facilities Compliance and Training Coordinator • Stella Easland, Switchboard Operator • Michael Finlan, Switchboard Supervisor • Judith Melly, Facilities Coordinator • Shawn Wilder, Mailroom Clerk

MAINTENANCE SERVICES Jim Boudreau, Electrician • Thomas Davenport, Carpenter • Michael Frazier, Carpenter • Paul Giaimo, Electrician • Steven Harper, HVAC • Sandra Lemerise, Painter • Michael Maher, HVAC ENVIRONMENTAL SERVICES Landel Milton, Lead Custodian • Rudolph Lewis, Assistant Lead Custodian • Desmond Boland • Julien Buckmire • Claudia Ramirez Calmo • Angelo Flores • Gaho Boniface Wahi

TANGLEWOOD OPERATIONS David P. Sturma, Director of Tanglewood Facilities and BSO Liaison to the Berkshires

Ronald T. Brouker, Supervisor of Tanglewood Crew • Robert Lahart, Electrician • Peter Socha, Carpenter • Robert Casey • Stephen Curley • Richard Drumm • Bruce Huber

HUMAN RESOURCES

Susan Olson, Human Resources Recruiter • Heather Mullin, Human Resources Manager • Kathleen Sambuco, Benefits Manager

Loving Life!

Alexander and Elinor Courtney, Fox Hill Village residents



Alexander and Elinor Courtney found an array of distinguished floor plans, friendly neighbors, onsite activities (movies, college courses, lectures, concerts) and each other at Fox Hill Village! Married nine years with twenty-one grandchildren between them, the Courtneys take advantage of the sprawling lawns and family friendly weekly barbeques Fox Hill hosts in the summer. An active schedule, convenient fitness center, Massachusetts General Hospital associated Wellness Clinic and superb dining exceed their highest expectations while impeccable security makes their travels to Alaska, Hawaii, and Vienna carefree.

Like Al and Elinor, come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premier retirement community. See why accommodation enhanced by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

To learn more, call us at 781-329-4433 or visit us on the web at:
www.foxhillvillage.com

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)

INFORMATION TECHNOLOGY

Timothy James, Director of Information Technology

Guy W. Brandenstein, User Support Specialist • **Andrew Cordero**, Manager of User Support • David Tucker, Infrastructure Systems Manager • **Brian Van Sickle**, User Support Specialist

PUBLIC RELATIONS

Kathleen Drohan, Associate Director of Public Relations • **Taryn Lott**, Public Relations Supervisor

PUBLICATIONS

Marc Mandel, Director of Program Publications

Robert Kirzinger, Assistant Director of Program Publications—Editorial • **Eleanor Hayes McGourty**, Assistant Director of Program Publications—Production and Advertising

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, Ticket Operations Manager • **Helen N.H. Brady**, Director of Group Sales • **Alyson Bristol**, Director of Corporate Sponsorships • **Sid Guidicianne**, Front of House Manager • **James Jackson**, Call Center Manager • **Roberta Kennedy**, Buyer for Symphony Hall and Tanglewood • **Sarah L. Manoog**, Director of Marketing Programs • **Michael Miller**, Director of Ticketing

Megan Bohrer, Group Sales Coordinator • **Gretchen Borzi**, Marketing Production Manager • Rich Bradway, Associate Director of E-Commerce and New Media • **Samuel Brewer**, SymphonyCharge Representative • **Allegra Brooke**, Corporate Sponsorship Coordinator • **Lenore Camassar**, Associate Manager, SymphonyCharge • **Theresa Condito**, Access Services Administrator/Subscriptions Associate • **Susan Coombs**, SymphonyCharge Coordinator • **Jonathan Doyle**, Junior Graphic Designer • **Paul Ginocchio**, Manager, Symphony Shop and Tanglewood Glass House • **Erin Glennon**, Graphic Designer • **Randie Harmon**, Customer Service and Special Projects Manager • **Matthew Heck**, Marketing Projects Coordinator • **Michael King**, Subscriptions Associate • **Michele Lubowsky**, Associate Subscriptions Manager • **Jason Lyon**, Group Sales Manager • **Laura Maas**, Merchandising Assistant • **Ronnie McKinley**, Ticket Exchange Coordinator • **Maria McNeil**, SymphonyCharge Representative • **Michael Moore**, E-Commerce Marketing Analyst • **Doreen Reis**, Marketing Coordinator for Advertising • **Andrew Russell**, Senior Manager, Corporate Sponsorships • **Laura Schneider**, Web Content Editor • **Robert Sistare**, Subscriptions Representative • **Kevin Toler**, Art Director • **Himanshu Vakil**, Web Application Lead • **Stacy Whalen**, Manager, Corporate Sponsor Relations

BOX OFFICE **David Chandler Winn**, Manager • **Megan E. Sullivan**, Assistant Manager

BOX OFFICE REPRESENTATIVES **Mary J. Broussard** • **Arthur Ryan**

EVENT SERVICES **Kyle Ronayne**, Director of Event Administration • **Tony Bennett**, Café Supervisor/Pops Service Staff Manager • **Kristin Jacobson**, Senior Sales Manager • **Sean Lewis**, Manager of Venue Rentals and Events Administration • **Cesar Lima**, Assistant Food and Beverage Manager • **James Sorrentino**, Bar Manager

TANGLEWOOD MUSIC CENTER

Andrew Leeson, Budget and Office Manager • **Karen Leopardi**, Associate Director for Faculty and Guest Artists • **Michael Nock**, Associate Director for Student Affairs • **Gary Wallen**, Manager of Production and Scheduling



Program Book RE-USE INITIATIVE

The BSO is pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

Thank you for helping to make the BSO greener!

PHOTOGRAPHY: JOHN FERRILLO

BSO News

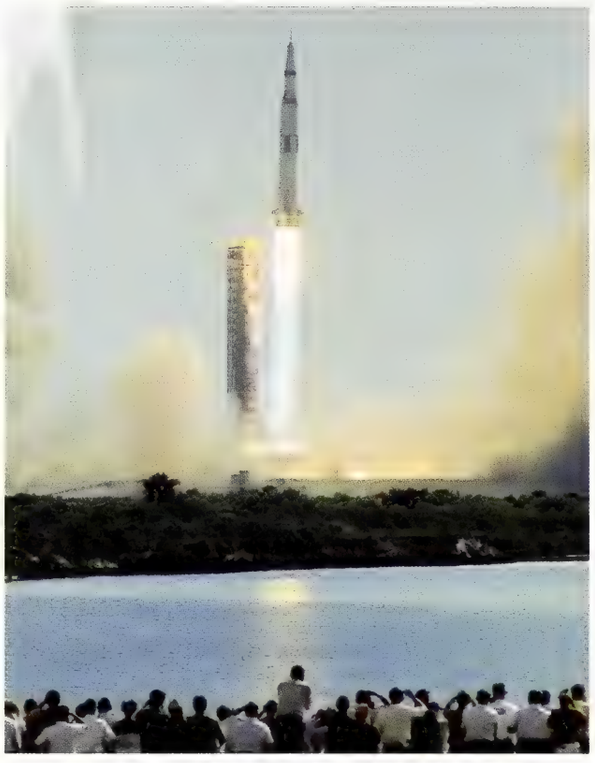
Levine/BSO Recording of "Daphnis et Chloé" on BSO Classics Wins Grammy Award for Best Orchestral Performance

The Boston Symphony Orchestra's live recording of Ravel's complete *Daphnis et Chloé* with James Levine conducting, and featuring the Tanglewood Festival Chorus, John Oliver, conductor, won the Grammy Award in the category of Best Orchestral Performance at the 52nd annual Grammy Awards ceremony in Los Angeles on January 31, 2010—the BSO's first Grammy on its own label, BSO Classics. The recording was produced by Elizabeth Ostrow, with (from sound/mirror in Boston) recording engineers John Newton and Jesse Lewis, editing engineer Dirk Sobotka, and mixing and mastering engineer Mark Donahue.

Taken from the concerts of October 5 and 6, 2007, the opening subscription concerts of the BSO's 2007-08 season, the BSO's live recording of *Daphnis et Chloé* was released in February 2009 along with Levine-led Boston Symphony recordings of Brahms's *A German Requiem*, Mahler's Symphony No. 6, William Bolcom's Eighth Symphony for chorus and orchestra, and Bolcom's *Lyric Concerto* for flute and orchestra. All of these releases were taken from recordings made at Symphony Hall as part of an ongoing project to record all of Maestro Levine's BSO concerts for archival purposes and consideration for potential release. Ravel's *Daphnis et Chloé* and Brahms's *German Requiem* on BSO Classics are available both on CD at the Symphony Shop and as downloads at bso.org; the Mahler and Bolcom recordings are available only as downloads.

Tickets for the 2010 Tanglewood Season On Sale Now

Music Director James Levine opens the BSO's 2010 Tanglewood season on July 9 with Mahler's Symphony No. 2, *Resurrection*, featuring soprano Layla Claire, mezzo-soprano Stephanie Blythe, and the Tanglewood Festival Chorus, which celebrates its 40th anniversary this summer. Maestro Levine's performances also include, among other things, BSO performances of Mahler's Symphony No. 4 and Mozart's Requiem; a BSO program of music by the four Strausses (both Johanns, Josef, and Richard); a BSO concert performance of Mozart's delightful comic opera *The Abduction from the Seraglio*, and a fully staged Tanglewood Music Center production of Richard Strauss's *Ariadne auf Naxos*. Also among those performing with the BSO this summer are conductors Christoph von Dohnányi, Charles Dutoit, Rafael Frühbeck de Burgos, Giancarlo Guerrero, Kurt Masur, Ludovic Morlot, Robert Spano, Shi-Yeon Sung, and David Zinman; soloists Emanuel Ax, Joshua Bell, Richard Goode, Hilary Hahn, Lynn Harrell, Yo-Yo Ma, Peter Serkin, Gil Shaham, Christian Tetzlaff, Jean-Yves Thibaudet, Dawn Upshaw, and Pinchas Zukerman, and BSO principals Steven Ansell and Thomas Martin. Other events include Boston Pops concerts with Keith Lockhart and John Williams; a spe-

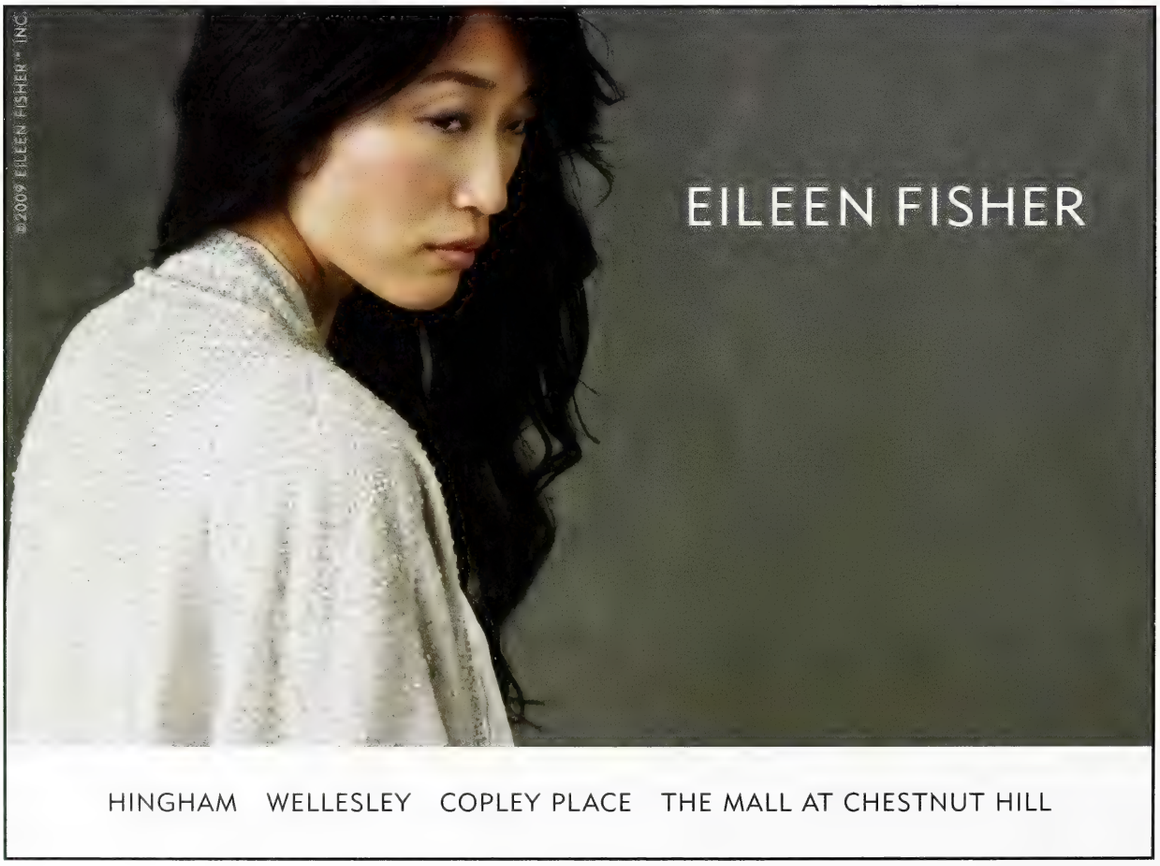


Technically it carried three.
But millions were on board.

JFK

The moon landing 40th anniversary.
See how it began at the
JFK Presidential Library and Museum.
Columbia Point, Boston. jfklibrary.org

Media Sponsors: WCVB TV BOSTON THE PHOENIX



HINGHAM WELLESLEY COPLEY PLACE THE MALL AT CHESTNUT HILL

cial appearance by Yo-Yo Ma and the Silk Road Ensemble; two Chopin recitals featuring Garrick Ohlsson; "Beowulf: The Epic in Performance," with medievalist Benjamin Bagby; and "Caminos del Inka: A Musical Journey," with the BSO, conductor Miguel Harth-Bedoya, cellist Alisa Weilerstein, and BSO principal flute Elizabeth Rowe. Other events include appearances by James Taylor and Carole King (sold out); Arlo Guthrie with the Boston Pops; Audra McDonald; a full schedule of concerts by the talented young musicians of the Tanglewood Music Center; the Mark Morris Dance Group in collaboration with musicians from the Tanglewood Music Center; and such annual events as "A Prairie Home Companion at Tanglewood," Tanglewood on Parade, the Festival of Contemporary Music, and the Labor Day Weekend Jazz Festival. Complete details of this summer's programs are available at bso.org; or, to request a brochure, call (617) 266-1492. Bank of America is proud to return for the third season as the exclusive season sponsor of Tanglewood.

Boston Symphony Chamber Players
Sunday, March 14, at 3 p.m. at Jordan Hall

The Boston Symphony Chamber Players perform the third Sunday-afternoon concert of their 2009-10 series at Jordan Hall at the New England Conservatory on Sunday, March 14, at 3 p.m. The program includes Mozart's Quartet in F for oboe and strings, K.370; Villa-Lobos's *Bachianas brasileiras* No. 6, for flute and bassoon; Michael Gandolfi's *Plain Song, Fantastic Dances*, for winds and strings; and Brahms's Quintet in B minor for clarinet and strings, Opus 115. Single tickets are $32, $23, and $18, available through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Upcoming "Symphony+" Events

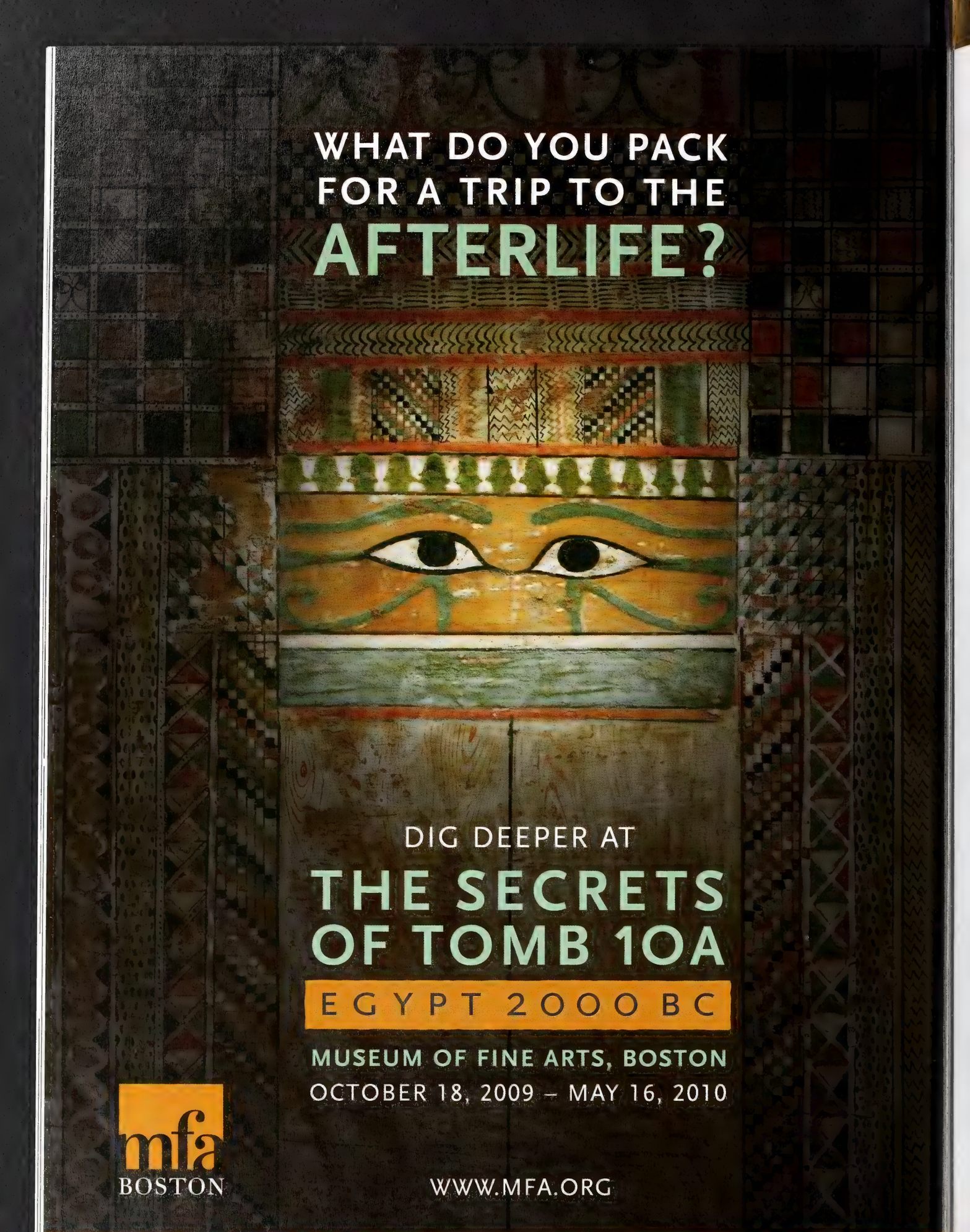
"Symphony+" is a season-long series of pre- and post-concert events designed to enhance the overall concert experience by connecting food, literature, and the performing and visual arts to BSO performances at Symphony Hall, adding an exciting new element to Boston Symphony concerts. All events at Symphony Hall are free of charge for ticket holders; off-site events require an additional charge. Please visit bso.org for information about upcoming events, which continue throughout the season.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

The Peter and Anne Brooke Concert
Sunday, February 21, 2010

The BSO concert on Sunday, February 21, is supported by a generous gift from BSO Life Trustee and past Chairman of the Board of Trustees, Peter A. Brooke, and his wife, BSO Overseer Anne Brooke. Peter and Anne Brooke, Great Benefactors, have been generous supporters of the Boston Symphony Orchestra since the late 1970s. The Brookes are longtime Friday-afternoon subscribers and members of the Higginson and Walter Piston Societies. In addition, they have fully funded an endowed chair in the percussion section of the orchestra, and also provided major support for the construction of Ozawa Hall at Tanglewood in the early 1990s and for the renovations to Symphony Hall in the late 1980s.

Peter joined the BSO's Board of Overseers in



The exhibition is supported by
Bank of America

Major funding is provided by
The Calderwood Charitable Foundation.

Additional support
for the exhibition is
provided by
INSTITUTE of Museum and Library SERVICES

Above: Front side panel of outer coffin of Djehutynakht (detail), Egyptian, Middle Kingdom, late Dynasty 11–early Dynasty 12, 2010–1961 BC. Cedar. Harvard University–Boston Museum of Fine Arts Expedition.

1981. He served as a member of the BSO's Board of Trustees from 1990 to 2005, was elected Chairman of the Board of Trustees in 1999, retired from that position on August 31, 2005, and became a Life Trustee on September 1, 2005. He served as co-chair of the BSO 2000 Campaign from 1998 to 2000, helping to lead that effort to historic success in raising more than $150 million for the orchestra's endowment and operations. When Maestro Levine was announced as the next music director of the BSO, Peter spearheaded a fundraising effort known as the Artistic Initiative to pay for the increased programming costs the orchestra incurred with his appointment. Peter is known worldwide as a leader in the venture capital community, having pioneered business practices in that field for decades. He has brought wisdom to his tenure at the Boston Symphony, participating in a dozen Board committees, and currently serving on the steering committee for the BSO's comprehensive campaign during its quiet phase.

Anne has energetically matched her husband's service to non-profits in the community. She became a BSO overseer in 2006, served as chair of the Board of Trustees of the Concord Museum for many years, and is an overseer of the Museum of Fine Arts. Most recently at the BSO she served as an honorary co-chair of the James Levine Inaugural Gala in the fall of 2004. She is currently on the board of the Boston Arts Academy and Massachusetts Audubon Society.

"We were both introduced to the Symphony as children," they have said, "and after years of exposure to its wonderful sound, we think it is appropriate to repay the BSO for all the pleasure it has given us."

The Boston Symphony Pension Institution

This afternoon's concert is a benefit for the Boston Symphony Orchesatra Pension Fund. Established in 1903, the Boston Symphony Pension Institution is the oldest among the American symphony orchestras. In recent years the Pension Institution has paid $3.4 million annually to nearly one hundred pensioners or their surviving spouses. Pension Institution income is derived from Pension Fund concerts and from Open Rehearsals at Symphony Hall and at Tanglewood. Contributions are also made each year by the Boston Symphony Orchestra, Inc. Representatives of the Players and the Corporation are members of the Pension Institution's Board of Directors.

BSO Corporate Partner of the Month

Did you know that there are more than 400 businesses and corporations that support Boston Symphony Orchestra, Inc.? You can lend your support to the BSO by supporting the companies who support us. Each month, we will spotlight one of our corporate supporters as the BSO Corporate Partner of the Month. This month's partner is Greater Media, Inc. Greater Media, Inc., is the parent company of twenty-three AM and FM radio stations in Boston, Charlotte, Detroit, Philadelphia, and New Jersey. The company also owns a group of weekly newspapers in central New Jersey and several telecommunications towers throughout the United States. Greater Media is committed to achieving profitability and excellence in radio broadcasting and newspaper publishing. It seeks to improve the lives of its listeners and readers, and the communities in which they live, by providing great entertainment, useful and timely information, and charitable services and contributions. Greater Media strives to provide outstanding service and results for its advertisers by being responsive, creative, and collaborative. Above all, they hope to offer their employees a balance of professional satisfaction, personal fulfillment, and quality of life. Greater Media is proud to support the performing arts and has been actively involved with the BSO, supporting both corporate events and the Business Partners program since 2002.

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MILTON, MASSACHUSETTS



$1,775,000. Enchanting residence on fabled Adams Street. An octagonal front porch introduces this home with a flowthrough front hall drawing attention to the back deck and gardens. Features include a theater, game room, lap pool and a duo of wine cellars. **Josephine McCloskey / Julianne Bridgeman, (617) 696-4430**

BOSTON, MASSACHUSETTS



$3,925,000. This ninth-floor residence has been tastefully renovated and showcases skyline views from the formal living room and the paneled library. This full-service residential building offers valet garage parking, 24-hour concierge and available services from the Taj Boston Hotel. **Bruce E. McLean, (617) 723-2737**

BROOKLINE, MASSACHUSETTS



$4,990,000. Unparalleled luxury awaits in prestigious Monmouth House, sited on a lush 19,500-square-foot lot just moments from Back Bay. This home's dramatic design and sweeping spaces underwent a thoughtful architectural renovation, completed in 2009. **Jayne Bennett Friedberg, (617) 796-6116**

JAMAICA PLAIN, BOSTON, MASSACHUSETTS



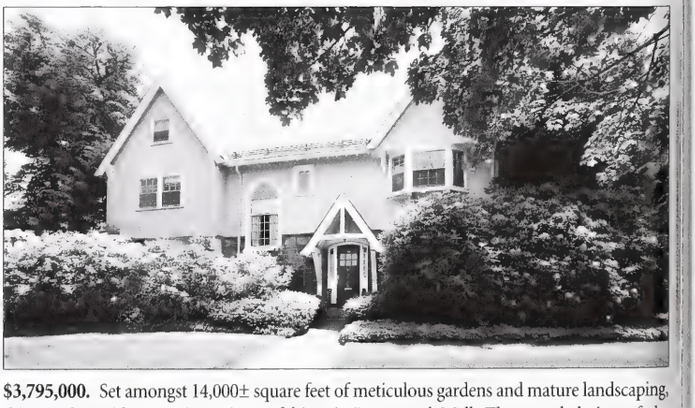
$1,425,000. Unsurpassed water views. This two-story penthouse residence (three bedroom/2.5 bath) overlooking Boston's Emerald Necklace. Gourmet kitchen, master suite, fireplace, private decks and semi-finished basement. Garage parking. Luxury amenities throughout. Minutes to downtown. An urban Eden. **Janet Deegan / Constance Cervone, (617) 522-4600**

CAMBRIDGE, MASSACHUSETTS



$2,650,000. This newly-renovated architect's showcase home in the prestigious Brattle/Huron Village neighborhood features a stunning and spacious kitchen/family room area with gas fireplace and glass doors to a raised patio, and is Leeds Silver Certified for energy saving features. **David Pap, (617) 844-2756**

BROOKLINE, MASSACHUSETTS



$3,795,000. Set amongst 14,000± square feet of meticulous gardens and mature landscaping, this stately residence enjoys views of historic Longwood Mall. The grand design of the home encompasses exquisite craftsmanship and custom millwork with understated elegance found throughout. **Ronni Casty, (617) 731-2447**

For information on the Previews International Program offered by Coldwell Banker Residential Brokerage, please call (800) 548-5003

www.NewEnglandMoves.com

© 2010 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation.
An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT, LLC.

Wednesdays at 4 p.m. through June 23, and on the second Saturday of every month at 2 p.m. through June 12. The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

Join the BSO Family: Become a Friend of the BSO

For $75, you can become a Friend of the BSO and receive our online newsletter, *InTune*. Featuring special articles with exclusive news about life at the BSO, *InTune* also provides advance announcements about unique activities and benefits that, depending on giving level, are offered to Friends of the BSO. Attending working rehearsals, opportunities to engage first-hand with BSO musicians, and advance ticket ordering are among the privileges of membership. In addition, Friends enjoy connecting with like-minded individuals who share a commitment to the BSO and its artistic mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at friendsofthebso@bso.org or (617) 638-9276. If you're already a Friend and you're not receiving *InTune*, please let us know at intune@bso.org

BSO Members in Concert

BSO members Lucia Lin, violin, and Owen Young, cello, are among the performers in "Tango Nuevo," pianist Linda Cutting's Faculty Artist Recital in Pickman Hall at the Longy School of Music in Cambridge, on Sunday, February 28, at 7 p.m. This program of tango music and dance features music of Piazzolla, Weill, and John McDonald's *Three Cruel Tangos*. The latter work, originally written for soprano and orchestra, has been recomposed for chamber ensemble for this concert. Other performers include soprano Cristi Catt, composer/pianist McDonald, and dancers from the Tango Society of Boston. Admission is free. For more information, visit longy.edu.

Ronald Knudsen leads the New Philharmonia Orchestra in its second "Family Connections" concert of the season on Sunday, February 28, at 3 p.m. at the Newton Cultural Center, 225 Nevada Street. Entitled "Trumpets and Drums," the program showcases the brass and percussion sections of the orchestra in music of John Philip Sousa and others. Tickets are $15, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit www.newphil.org.

The Information Table: A Great Resource for What's Happening at the BSO

Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you will find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

ARRIVE ON A HIGH NOTE

THE COMMONWEALTH WAY

Music moves the soul.
Commonwealth moves you wherever you need to go with virtuoso service.



Commonwealth provides the finest chauffeured transportation services in Boston, New York, and all around the globe.

We're also proud of our history of supporting our environment, our community and its cultural foundations.

Commonwealth Worldwide is honored to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops.



COMMONWEALTH WORLDWIDE[SM]
CHAUFFEURED TRANSPORTATION

Six time winner of Inc. Magazine's ICIC Top 100 Fastest Growing Inner City Companies in the U.S. and Boston Magazine's Four time winner of the Best of Boston Award for "Best Car Service."

BEST OF BOSTON 2009 Awarded by Boston magazine

800.558.5466 or 617.779.1919 • commonwealthlimo.com







ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level).

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)



Knowing wealth. Knowing you.

The more you get to know us, the more you'll know why the bond we have with our clients is so long-lasting. It's because we create deep and trusting relationships with each client.

After all, we've been right here in the heart of Boston for nearly two centuries, personally guiding both old and new generations of New Englanders with conservative, yet forward-thinking, investment management advice and sophisticated tax, trust and estate planning.

If you're attracted to the true value of an individual relationship with highly personalized service, please call Jay Emmons, Executive Vice President, today at 617-523-1635. At Welch & Forbes, we know wealth. And we know you.

WF

WELCH & FORBES LLC

Private Wealth Management since 1838

45 School Street, Boston Massachusetts 02108 **welchforbes.com**



Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Farewell Songs* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Ravel's complete *Daphnis et Chloé* (which recently won a Grammy Award for Best Orchestral Recording of 2009), Brahms's *Ein deutsches Requiem*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Simon Boccanegra* and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In March 2010, in Berlin, he conducts Mahler's Symphony No. 3 in his debut with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the historic Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth



(1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, the NEA Opera Award from the National Academy of the Arts, and, most recently, in December 2009, the first Bard Award in Vocal Arts from the Bard College Conservatory of Music.



Boston Symphony Orchestra

2009–2010

JAMES LEVINE
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang #
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Sheila Fiekowsky *
Muriel C. Kasdon and Marjorie C. Paley chair

Jennie Shames *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Valeria Vilker Kuchment *
Theodore W. and Evelyn Berenson Family chair

Tatiana Dimitriades *
Stephanie Morris Marryott and Franklin J. Marryott chair

Si-Jing Huang *
Catherine and Paul Buttenwieser chair

Nicole Monahan *
Mary B. Saltonstall chair, fully funded in perpetuity

Wendy Putnam *
Kristin and Roger Servison chair

Xin Ding *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Glen Cherry *

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

(position vacant)

Ronald Knudsen
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Joseph McGauley
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Nancy Bracken *

Aza Raykhtsaum *
Robert Bradford Newman chair, fully funded in perpetuity

Bonnie Bewick *

James Cooke *

Victor Romanul *
Bessie Pappas chair

Catherine French *

Jason Horowitz *

Julianne Lee *

Yuncong Zhang *

VIOLAS

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka *

Rebecca Gitter *

CELLOS

Jules Eskin §
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme *
Lillian and Nathan R. Miller chair

Adam Esbensen *

Blaise Déjardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

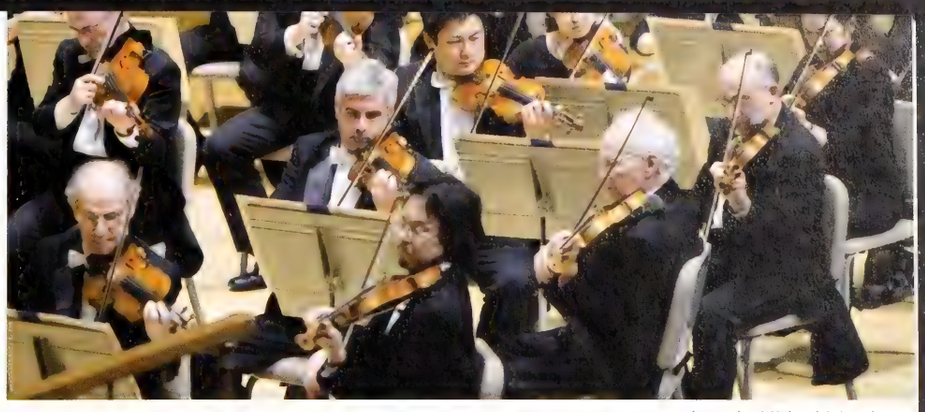
FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

(position vacant)
Ford H. Cooper chair, endowed in perpetuity in 1984

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

Benjamin Wright
Arthur and Linda Gelb chair

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

LIBRARIANS

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

ASSISTANT CONDUCTORS

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

Shi-Yeon Sung

PERSONNEL MANAGERS

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

STAGE MANAGER

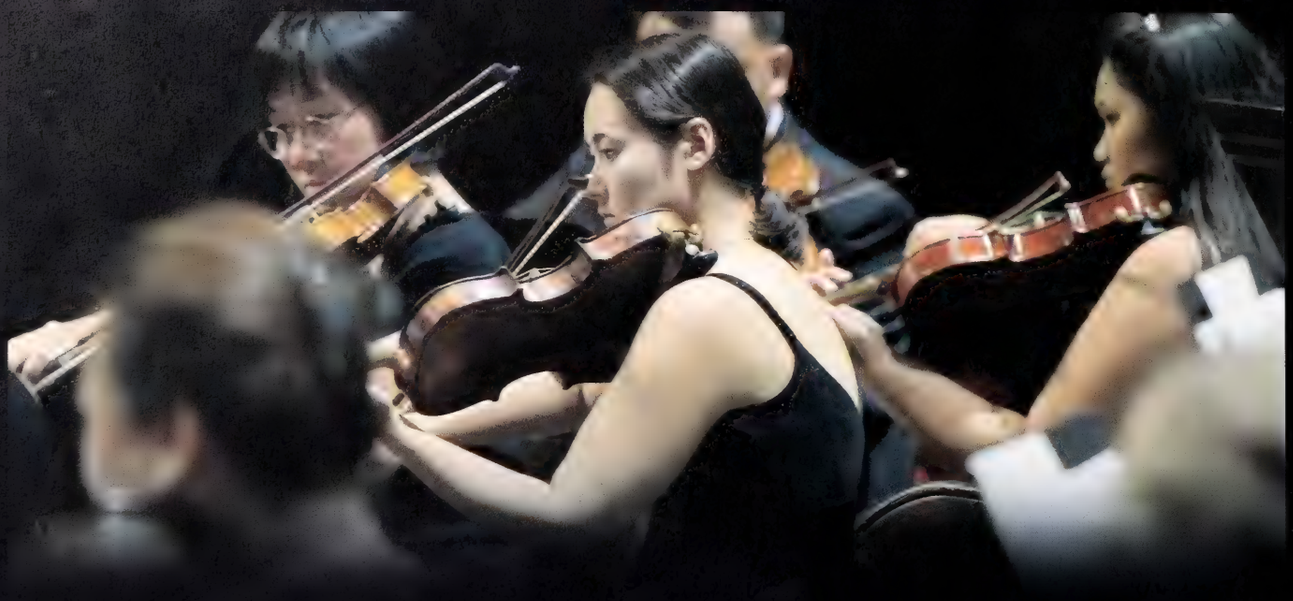
John Demick

** participating in a system of rotated seating*

§ on sabbatical leave

on leave

P A S S I O N



It's at the heart of their performance. And ours.



Each musician reads from the same score, but each brings his or her own artistry to the performance. It's their passion that creates much of what we love about music. And it's what inspires all we do at Bose. That's why we're proud to support the performers you're listening to today.

We invite you to experience what our passion brings to the performance of our products. Please call or visit our website to learn more – including how you can hear Bose® sound for yourself.

1-800-444-BOSE | www.Bose.com

BOSE®
Better sound through research®

©2009 Bose Corporation. C_005116

JAMES LEVINE, MUSIC DIRECTOR
BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

Sunday, February 21, 3pm | **THE PETER AND ANNE BROOKE CONCERT**

JAMES LEVINE conducting

RICHARD STRAUSS	"DON QUIXOTE," FANTASTIC VARIATIONS ON A THEME OF KNIGHTLY CHARACTER, OPUS 35 Introduction— Theme and variations— Finale **LYNN HARRELL**, CELLO **STEVEN ANSELL**, VIOLA
	{INTERMISSION}
JOHANN STRAUSS II	OVERTURE TO "DIE FLEDERMAUS" "AMID THUNDER AND LIGHTNING," POLKA, OPUS 324 "ROSES FROM THE SOUTH," WALTZ, OPUS 388 "MAGIC BULLETS," POLKA, OPUS 326
JOSEF STRAUSS	"DELIRIUM," WALTZ, OPUS 212 "FREE FROM CARES!," POLKA, OPUS 271
JOHANN STRAUSS	"RADETZKY" MARCH, OPUS 228

THIS CONCERT IS A BENEFIT FOR THE BOSTON SYMPHONY ORCHESTRA PENSION FUND.

UBS IS PROUD TO SPONSOR THE BSO'S 2009-2010 SEASON.

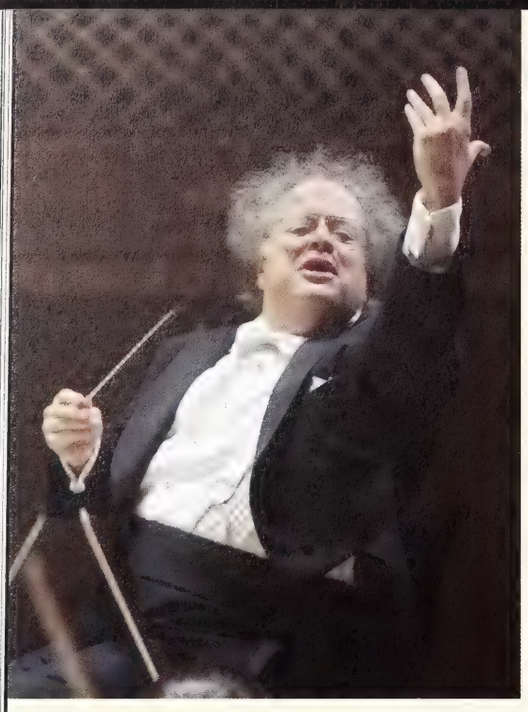
This concert will end about 5.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, watch alarms, and other electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.



Michael J. Lutch

From the Music Director

Today's Pension Fund concert—a single performance, on a Sunday afternoon—offers an unusual and special programming opportunity. I'm a very big fan of what used to be called "pop music" in Arthur Fiedler's day, and I always take any chance that comes along in the midst of my other work to help keep this music alive and in the repertoire. For two generations of conductors before me, this music showed up regularly even in "classical" concerts. Though today the term "pop" is applied to a wide variety of music—for example, current popular songs, rock, excerpts from film scores—it was used for a long while for concert music including works by the Johann Strauss family, selections from Viennese operetta and Offenbach's operettas, and shorter nationalist works like Brahms's Hungarian Dances, Dvořák's Slavonic Dances, Sibelius's *Finlandia* and *Valse triste*, and Enescu's Romanian Rhapsodies, as well as American popular music from the first part of the twentieth century—in other words, an endless amount of virtuosic music, for voice and instruments, deriving from folk roots all over the world.

To some extent, this music has now been superseded by other things in our "Pops" repertoire, though it remains great music that orchestras love to play. Given the existence of the Boston Pops and the BSO's own programming priorities, the BSO doesn't typically get a chance to play this kind of music in its regular schedule, though it would be good to have it in the repertoire not just for performances here at home, but also for tour encores. (For example, I'd love to play all of Dvořák's Slavonic Dances in a single program, as George Szell once did, but those can't quite yet be as high a priority as other music we need to be playing.)

Today's concert offered the perfect chance to program some of this music. Though we could have chosen a variety of many different styles, that idea ultimately seemed too fragmented, whereas the idea of playing some Strauss repertoire seemed not only just right, but also a lot of fun and perhaps even unique, particularly for an enjoyable Sunday afternoon.

I adore so many pieces by Johann, Johann II, and Josef Strauss, who contributed such a great deal of music to the popular tradition. Much of their music is included in the Vienna Philharmonic's New Year's Concert broadcast live each year, and sometimes in the Berlin Philharmonic's open-air concerts in the *Waldbühne*. I used to do a similar program with the Chicago Symphony each summer at the Ravinia Festival (also an outdoor venue). And *Don Quixote*, my favorite Richard Strauss tone poem, though not strictly "popular," works very well in this context, while also being squarely among the masterpieces of the BSO's Strauss repertoire. It's a piece an audience can easily enjoy: the main character is one listeners are familiar with, and the use of solo cello for Don Quixote and the viola (joined sometimes by other instruments) for Sancho Panza adds a truly personal aspect to the storytelling, which unfolds in successive episodes in a very unusual approach to theme-and-variations form, telling the story in a specifically *musical* way. Each character and each scene is drawn in such a vivid and, in turn, humorous and moving manner; and of course there are also many brilliant instrumental effects, for example—and most obviously—the onset of Quixote's madness in the Introduction (extreme dissonance in full orchestra); the bleating sheep of Variation II (brass); the wind machine for his imagined flight through the air on a wooden horse (Variation VII); the little woodwind prayer after his rescue from a capsized boat (Variation VIII); the dialogue of two monks, represented by bassoons (Variation IX), and, at the end, the cello's glissando representing Quixote's final breath—a moment that always remains amazingly touching, even after so many other wonderful moments and repeated hearings.

Given how much is available, the choice of music to follow intermission was very difficult. In fact, I could easily still be thinking about it! We start with the most famous overture and finish with the *Radetzky March* (which always closes the Vienna Philharmonic's New Year's Concert), with three polkas and two waltzes—some of the very best of each type—alternating in between. Viennese waltzes have an extraordinary, truly unique atmosphere that's always about to become melancholy and nostalgic despite the basically carefree atmosphere. *Rosen aus dem Süden* is particularly well known, and *Delirien* is perhaps my very favorite Viennese waltz. It's been a real pleasure to assemble and prepare this program; I hope you will have a wonderful time with it!



THIS MONTH

Music *at the* Gardner

World Class Concerts in an Intimate Setting



Sunday Concert Series • SUNDAYS AT 1:30PM

FEBRUARY 28

Bella Hristova, violin

Young Artists Showcase—First Prize Winner,
2009 Young Concert Artists International Auditions

Beethoven, Corigliano, Saint-Saëns

MARCH 7

Paula Robison, flute

Paavali Jumppanen, piano

Jolivet, Harris, Copland, Schubert

MARCH 14

Paavali Jumppanen, piano

Messiaen: Vingt regards sur l'enfant Jésus

MARCH 21

Chamber Music Society of Lincoln Center

Purcell, Bach, Vivaldi, and more

- Concerts every Sunday at 1:30pm
- Café open 11am-4pm
- Tickets online, by phone, or at the door
- Full schedule and FREE PODCAST at gardnermuseum.org

ISABELLA STEWART GARDNER MUSEUM

280 THE FENWAY BOX OFFICE 617 278 5156

WWW.GARDNERMUSEUM.ORG



Richard Strauss

"Don Quixote," Fantastic variations on a theme of knightly character," Opus 35

RICHARD GEORG STRAUSS was born in Munich, Bavaria, on June 11, 1864, and died in Garmisch-Partenkirchen, Germany, on September 8, 1949. He composed "Don Quixote" in 1897, completing it in December of that year. The score is dedicated to Joseph Dupont. It was first performed on March 8, 1898, from manuscript, by the Gürzenische Städtische Orchester of Cologne under Franz Wüllner.

THE SCORE OF "DON QUIXOTE" CALLS FOR AN ORCHESTRA OF two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons and contrabassoon, six horns, three trumpets, three trombones, tenor tuba, bass tuba, timpani, snare drum, bass drum, cymbals, triangle, tambourine, wind machine, harp, and a large body of strings specified by the composer as sixteen first violins, sixteen second violins, twelve violas, ten cellos, and eight double basses.

Don Quixote came during a short but rich period of Strauss's life when he was serving as first conductor in his native Munich. He had just completed *Also sprach Zarathustra* and turned with enthusiasm to the much smaller medium of the song and the *a cappella* chorus. Capping his output during this period, shortly before he left Munich to be Weingartner's successor at the Royal Opera of Berlin, was a new tone poem based on the character of Cervantes' immortal knight and his equally memorable squire.

Actually Strauss himself avoided calling this work a "symphonic poem," but referred rather to its strictly maintained structure as a set of variations with the whimsical title "Fantastic variations on a theme of knightly character." This description prepares us for the theme-and-variations organization of the score while at the same time warning us that *Don Quixote* is not to be a "classical" variation set such as, say, Brahms's Variations on a Theme by Haydn. In that glorious work, each variation retains quite strictly the shape of the original theme—its phrase structure and harmonic outlines as well as some sense of the melodic structure—while the composer finds ways of introducing new treat-

At Brookhaven, lifecare living is as good as it looks.



Brookhaven at Lexington offers an abundance of opportunities for intellectual growth, artistic expression and personal wellness. Our residents share your commitment to live a vibrant lifestyle in a lovely community.

Call today for a tour!
781.863.9660 • 800.283.1114
www.brookhavenatlexington.org

BROOKHAVEN
AT LEXINGTON
A Full-Service Lifecare Retirement Community

carf

EQUAL HOUSING OPPORTUNITY

CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

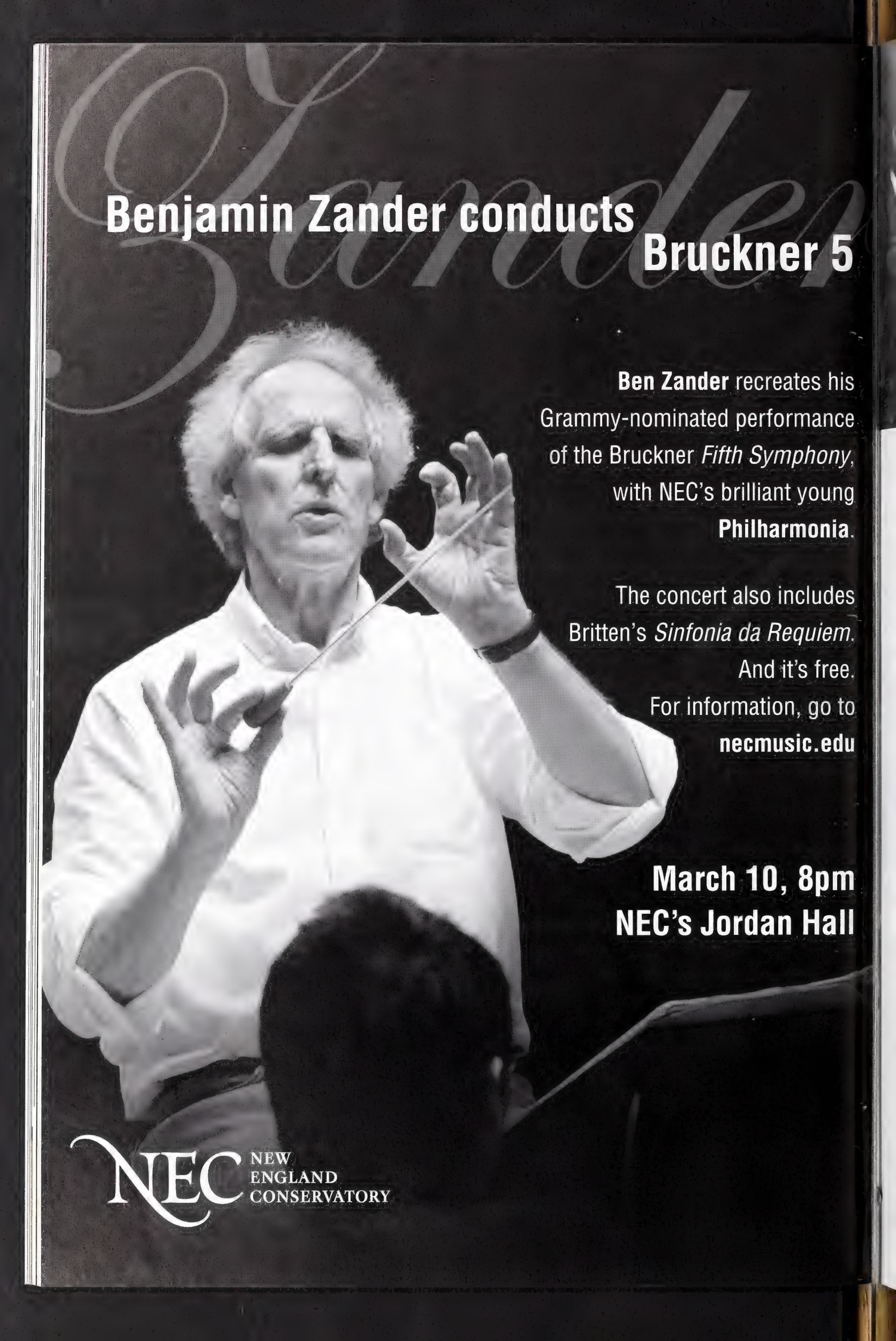
ments of its fundamental musical ideas. In *Don Quixote*, on the other hand, the word "fantastic" in the subtitle implies what we might call "character variations" as opposed to "formal variations." That is to say, in each variation, Strauss uses any or all of the basic thematic ideas in a more or less free composition, varying each according to the expressive needs of the given movement. The themes may change character through changes of orchestration, melodic shape, or harmony according to the mood that is to be conveyed in each case. But each variation need not reiterate the overall shape presented at the original statement of the theme. This treatment of his material, which Strauss employs in his more overtly "symphonic" tone poems as well, is derived from the Wagnerian *Leitmotiv* system in both aesthetic and technique. He often combines the various themes contrapuntally into passages of lavish intricacy; *Don Quixote* includes some of Strauss's most complex writing, and the score was no doubt the despair of the composer's father.*

Strauss chose to highlight two soloists from the orchestra—cello and viola—to characterize the lanky visionary knight and his plump, down-to-earth companion, but the relationship betwen instruments and characters is not a simple one. The solo cello certainly stands for Don Quixote, although a solo violin frequently functions as a kind of co-principal; the solo viola represents Sancho Panza, but shares that responsibility with the tenor tuba and bass clarinet. Thus, *Don Quixote* is not really a cello concerto (or, for that matter, a double concerto for cello and viola). When Strauss wrote it, he certainly intended the cello part to be played by the orchestra's principal cellist seated in his normal place in the orchestra.† But the cello part in particular is so difficult and so spectacular that over the years it has served as a vehicle for virtuoso cellists who perform it as if it were the Dvořák concerto, with the soloist seated in the center, separated from the rest of the ensemble. Although that was not Strauss's original intention, he himself conducted *Don Quixote* many times in that arrangement (in which the soloist does not play during the orchestral tutti passages), so it must be accepted as having his approval. But the elaborate subdivision of the cello section, including the soloist as part of the group, is a strong argument in favor of the original plan.

Introduction: *Mässiges Zeitmass* (*Moderato*). The score opens with a musical picture of a certain elderly gentleman of La Mancha engrossed in the reading of his enormous library

* Franz Strauss, one of the finest horn players of the late nineteenth century, was nonetheless a musical reactionary. He often had to play for Wagner, whose music he hated and with whom he had violent arguments. (When the word came, during an orchestral rehearsal in 1883, that Wagner had died in Venice, Franz Strauss was the only member of the orchestra who flatly refused to stand in a minute of silent homage to the departed composer.) He gave his son Richard a firm classical grounding in musical principles, something that Richard deeply appreciated, although he almost never paid attention to his father's basic advice when it came to composing: "Keep it simple!"

† This is evident from a glance at the full score, where Strauss has carefully and considerately indicated what the second cellist at the first desk is to do whenever the soloist is playing: in some passages to remain silent, in others to play with the musicians at the second desk, in still others to play a solo part of his own. None of these instructions would be necessary if it were assumed that the solo cellist was essentially a player outside the body of the orchestra.


Zander
Benjamin Zander conducts
Bruckner 5
Ben Zander recreates his
Grammy-nominated performance
of the Bruckner Fifth Symphony,
with NEC's brilliant young
Philharmonia.
The concert also includes
Britten's Sinfonia da Requiem.
And it's free.
For information, go to
necmusic.edu
March 10, 8pm
NEC's Jordan Hall
NEC
NEW
ENGLAND
CONSERVATORY



Richard Strauss and his father, Franz

of romances, tales of knightly derring-do in the service of beautiful, pure, and helpless ladies. We hear in rapid succession three thematic ideas that will, in one form or another, depict this gentleman's further adventures: at the outset flutes and oboes introduce a phrase in D major that Strauss marks "*ritterlich und galant*" ("in a knightly and gallant manner"); this is followed by a figure climbing upward in the strings and then descending with courtly grace; then a rapid little arpeggio on the clarinet leads to a slightly bizarre cadential theme. Though the fact of the major mode suggests our hero is still in his right mind, the little harmonic side-slips so characteristic of Strauss hint that his hold on reality is perhaps tenuous at best. The orchestral cellos sing a more lyrical version of the first theme before the solo oboe introduces us to the feminine ideal of our knight-to-be. He thinks of his Dulcinea, he imagines himself springing to her defense (both themes in counterpoint), and his imagination begins to carry him progressively farther and farther away from the world of reality. Finally something snaps; triple-*forte* dissonant chords in the full orchestra indicate that he has gone mad. At this moment Strauss brings in the solo cello to present the actual theme.

Theme: *Mässig* (*Moderato*), the first part of which is labeled "The Knight of the Doleful Countenance." Our knight appears in D minor with solo cello and solo viola beginning their frequent partnership by reintroducing, now in the minor mode, the themes first heard at the outset. This is followed by a new section, a countersubject, labeled "Sancho Panza." Bass clarinet and tenor tuba first introduce a little self-satisfied figure before the chattering solo viola takes off with a nearly endless string of commentary. And since most of what Sancho says consists of solemn commonplaces, the viola makes a series of statements each more vacuous musically than the last.

Variation I: *Gemächlich* (*Comodo*). Based on chapter eight of Cervantes' Book I, this is the famous story of the windmills. Knight and squire set forth (their themes in solo cello and bass clarinet respectively), and Don Quixote thinks now and then of Dulcinea, until he is



Fairmont
HOTELS & RESORTS

Mahler's No. 4 or Mozart's No. 40? At The Fairmont Copley Plaza, we appreciate all our guests' preferences.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

For reservations or more information, call 1 800 441 1414 or visit www.fairmont.com

brought to a halt by the sight of "giants," which, of course, Sancho recognizes as windmills. The huge vanes move slowly and steadily around, imperturbable. The Don races at them headlong and is tumbled to the ground. The cellist presents a fragment—in shreds!—of his chivalric theme, followed by a lamentation addressed to his fair lady before the cadence figure leads us straight into

Variation II: *Kriegerisch* (*Warlike*). In chapter eighteen of the First Book, Don Quixote sees two clouds of dust in the distance and claims they are rival armies about to do battle. He promptly decides to offer his services to the weaker side and declares that he will attack the host of the great Emperor Alifanfaron. In vain does Sancho point out that he sees nothing but a flock of sheep. We can hear the sheep bleating in one of the most extraordinary examples of musical onomatopoeia ever composed, and the pipes of the shepherds follow close behind. But Don Quixote, in his most heroic and warlike D major, attacks and routs the foe. (In the book, Cervantes has the hapless Don attacked in his turn by the angry shepherd, who throws rocks at him and knocks out his teeth, but Strauss decided, for musical reasons, to let Don Quixote have at least one successful adventure.)

Variation III: *Mässiges Zeitmass* (*Moderato*). This variation is referred to as the "Dialogues of Knight and Squire"; it brings together in musical guise the many endless debates between the Don and Sancho. The former expounds his visions, which the latter, no matter how hard he tries, is unable to appreciate fully. In fact he gets so carried away in his chattering attempts to talk reason into his master that the Don finally hushes him with a violent gesture. Then in a radiant pendant to their conversation (*Viel langsamer—Much slower*), the knight tells of his visions and dreams. This passage, in a rich F-sharp major, is filled with all the warmth and tender lyricism of Strauss at his best. The passion is virtually Wagnerian. As he finishes his peroration, Sancho (bass clarinet) begins to insert his usual objections, but the Don turns on him furiously (violins) and the discussion is ended, Don Quixote rushing off into

Variation IV: *Etwas breiter* (*Somewhat broader*). In the last chapter of part I of the book, Don Quixote observes a procession of penitents carrying a sacred image of the Madonna in a petition for rain. He attacks the group with the intention of saving what he sees as a kidnapped maiden. Bassoons and brass sing out a liturgical theme as the procession comes into view. Don Quixote's increasing interest is indicated in a little figure in the clarinets and oboes before he rushes into battle on his steed Rocinante. The combat is brief and inglorious. Within three measures he is sprawled on the ground (a sustained low D in the strings depicts him lying motionless while the procession draws on). Sancho fears at first that his master has died and begins to lament, but the Don rises with difficulty (solo cello). Sancho chortles with glee (bass clarinet and tenor tuba), then promptly goes to sleep. This allows Strauss to back up in the story for

Variation V: *Sehr langsam* (*Very slowly*). "The Knight's Vigil" comes from the third chapter of Book I and takes place before Sancho himself is on the scene. In the novel, the story is filled with ludicrous incidents as Don Quixote places his armor in the watering trough of an inn, there to watch over it throughout the hours of darkness until he should be dubbed

BRIGHAM UROGYNECOLOGY GROUP

proudly supports the

BOSTON SYMPHONY ORCHESTRA

The Division of Urogynecology at BWH offers advanced diagnosis and treatment for women with incontinence and other urogynecologic conditions.

Contact us at **www.brighamandwomens.org/urogynecology** or **(617) 732-4838**

BWH BRIGHAM AND WOMEN'S HOSPITAL

A FOUNDING MEMBER OF PARTNERS HEALTHCARE

Join me for a classical music season built on theatrical drama and pure entertainment.
-Harry Christophers

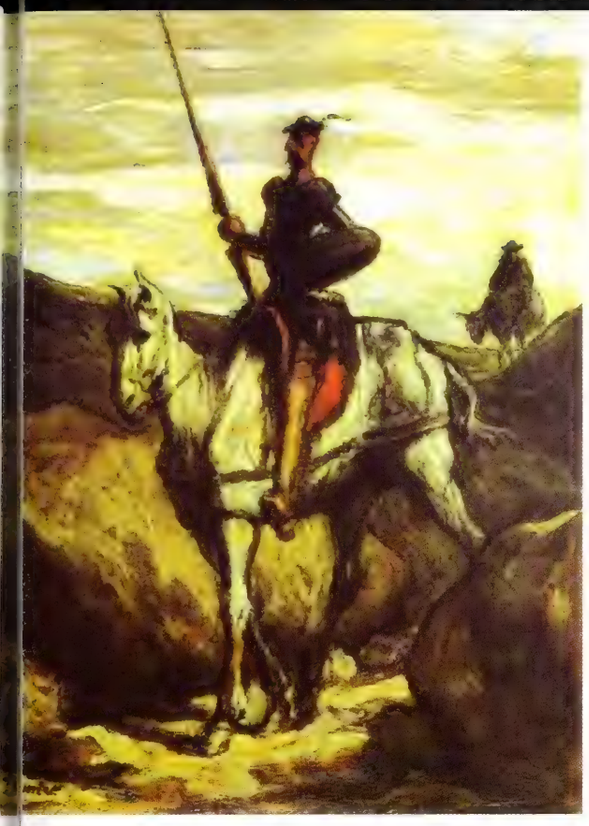


Don't miss the 2009-2010 Season with **WORLD-RENOWNED** conductor and new artistic director **HARRY CHRISTOPHERS.**

Handel AND Haydn SOCIETY

HARRY CHRISTOPHERS
Artistic Director

Call or click today to secure your seats!
www.handelandhaydn.org • 617 266 3605



Bridgestone Museum, Tokyo, Japan

"Don Quixote and Sancho Panza," c.1849-50, oil on wood, by Honoré Daumier (1808-1879)

a knight at dawn (he uses the watering trough in the courtyard because the inn—a "castle" to his bemused wits—has no chapel). After he has started fights with two sets of muleteers, who have moved his armor out of the trough in order to water their animals, the innkeeper persuades him that he has watched over his armor long enough according to the rules of knighthood. Strauss chooses to omit any attempt at storytelling here; instead this delicate variation deals rather with the knight's state of mind. A few fragments of one of his themes (on the solo cello) intertwines with that of his beloved Dulcinea. This in turn leads us on to

Variation VI: *Schnell* (*Fast*). In the tenth chapter of Book II of the novel, Don Quixote orders Sancho to find his Dulcinea for him and try to persuade her to receive the homage of the knight. By this time Sancho is beginning to understand his master's personality more fully. Since he has no idea what Dulcinea looks like or where she lives (and fears that he may be attacked and beaten if he should try to discover her in earnest), he points out to the Don three girls riding on donkeys and insists that they are the Lady Dulcinea and two attendants. The fact that the Don cannot quite see it Sancho's way is easily explained—they are under an enchantment (just as the Don had insisted the giants were, when they suddenly changed into windmills). Strauss's treatment of this is a masterpiece of musical humor. The jaunty tune in the oboes conjures up the hearty country wench who reeks of garlic. The Don attempts to address her in his most courtly manner. Even Sancho plays up to the game (solo viola), attempting to persuade her that she is the fair and pure Dulcinea. The girls ride away as fast as they can, leaving Don Quixote in utter confusion behind them.

Variation VII: *Ein wenig ruhiger als vorher* (*A little calmer than the preceding*). Here Strauss provides us with a virtuoso exercise in orchestration which is almost a parody of Wagner's

"Ride of the Valkyries." The narrative elements are totally omitted from this variation for the sake of the one musical image. In chapter forty-one of Book II, Don Quixote and Sancho allow themselves to be blindfolded and put on a wooden horse which will, they are told, fly through the air to a lady in great distress. Once they are mounted, the courtiers operate large bellows to give them the impression of the wind whistling past them, though the horse never leaves the ground. The complicated background of the story cannot be told in a symphonic poem, but the "flight" of the horse makes for a perfect musical description. Fanfares on the horns, soaring figures in the strings, chromatic flutter-tonguing in the flutes, rhythmic ostinatos, even the actual presence of a wind machine in the orchestra ("preferably out of sight," the composer noted)—all these things suggest the breathtaking sky ride of Wotan's daughters in the last act of *Die Walküre*, but with one important difference: Don Quixote's horse never leaves the ground, as indicated by the unchanging, earthbound, pedal-point D in the bass instruments of the orchestra!

Variation VIII: *Gemächlich* (*Comodo*). This variation is a journey by boat and is filled with the flowing water music that again suggests almost a Wagner parody—the opening scene of *Rheingold*? In chapter twenty-nine of Book II, Don Quixote finds a boat at a stream and insists that he is meant to embark on a journey—without oars—to find adventure downstream. In fact, the boat is crushed by some great mill wheels, and the occupants only manage to be saved by some helpful millers. The Don's themes are converted here into a gently rolling 6/8 time that lulls its way along. But as they near the mill wheels, things begin to happen faster and faster. The boat capsizes, and the two passengers are pulled to shore, where they stand dripping wet. The final cadence figure of the variation is here turned into a prayer of thanks for their rescue.

Variation IX: *Schnell and stürmisch* (*Fast and stormy*). Strauss backs up to the eighth chapter of Book I for this brief variation. After his misadventure with the windmill, Don Quixote encounters two Benedictine monks mounted on mules. He takes them (from their black robes) to be magicians and easily puts them to rout. After a vigorous state-





ment of the Don's themes, there is a lengthy mock-religious dialogue for the two monks (bassoons) before the Don's theme drives them away.

Variation X: *Viel breiter* (*Much broader*). The last variation takes the tale from the sixty-fourth chapter of Book II. A gentleman from Don Quixote's own village, Samson Carasco, who is concerned about the old man's condition, shows up as the Knight of the White Moon, defeats the Don in battle, and exacts a promise that he will refrain from knight-errantry for twelve months. The battle is an uneven one (strings against all the brass and woodwinds), but it has its intended effect, and in a long transition, Don Quixote makes his journey home. The pedal point in the bass and the drumbeats that mark his homeward way are effective and moving, building to the climactic dissonant chord that had marked the onset of his insanity in the Introduction. Now the clouds begin to clear away. He thinks briefly of becoming a shepherd, a vision in which Sancho has a part to play, too. A radiant A major chord—the dominant of the home key of D—leads directly to the

Finale: *Sehr ruhig* (*Very calm*). Here a warm new version of Don Quixote's basic theme (solo cello), once again clear in his mind, leads gradually to the onset of death pangs. The cello recalls all of the principal ideas associated with the Don before the actual moment of death, after which the orchestra can add only its quiet *requiescat*.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE FIRST AMERICAN PERFORMANCE OF "DON QUIXOTE" *took place on January 7, 1899, with Theodore Thomas conducting the Chicago Symphony Orchestra.*

THE FIRST BOSTON SYMPHONY PERFORMANCES OF "DON QUIXOTE" *took place on February 12 and 13, 1904; Wilhelm Gericke conducted, with BSO principals Rudolf Krasselt, cello, and Max Zach, viola. The composer himself led a special performance in a Pension Fund concert on April 19 that same year with the same soloists, as part of an all-Strauss program also including his tone poem "Don Juan" and the love scene from his early opera "Feuersnot." Since then, the cello soloists in Boston Symphony performances have also included Heinrich Warnke (with conductors Max Fiedler and Karl Muck); Jean Bedetti (with Pierre Monteux, Serge Koussevitzky, and Richard Burgin); Gregor Piatigorsky (with Koussevitzky, Burgin, and Charles Munch); Samuel Mayes (with Burgin, Monteux, Erich Leinsdorf, and William Steinberg); Jules Eskin (with Jorge Mester, Steinberg, Seiji Ozawa, and Klaus Tennstedt); Yo-Yo Ma (with Ozawa on numerous occasions between 1984 and 2001); Mstislav Rostropovich (with Ozawa), Janos Starker (with Leinsdorf); Steven Isserlis (the most recent subscription performances, in February 2005 with Rafael Frühbeck de Burgos), and Jian Wang (the most recent Tanglewood performance, on August 12, 2005, with Frühbeck de Burgos). Besides BSO principal violist Max Zach in 1904, the violists featured in Boston Symphony performances of "Don Quixote" have also included BSO principals Emil Férir, Georges Fourel, Jean Lefranc, Joseph De Pasquale, Burton Fine, Rebecca Young, and Steven Ansell (for all of the BSO's performances since February 2001: that month with Ozawa and Ma, then for Opening Night at Tanglewood in 2001 with Ozawa and Rostropovich, and most recently in the performances led by Frühbeck de Burgos in February and August 2005, as detailed above).*



AFTER A WHILE, THE ROLLER COASTER JUST ISN'T FUN ANYMORE

Perhaps you're ready for the thrill of steady financial performance?

Are those big drops beginning to make your stomach queasy? Turn to Fiduciary Trust. As an independent financial management company, our investment advice is custom-tailored to meet your needs, not Wall Street's or a corporate parent's. And for our clients that means fewer ups and downs.

Looking for advice you can trust? Visit us at fiduciary-trust.com or call Randy Kinard at 617-574-3432.

FIDUCIARY TRUST

REAP THE DIVIDENDS℠

Investment Management • Estate and Financial Planning
Corporate Trustee • Estate Settlement • Family Office Services
fiduciary-trust.com

Johann Strauss II

Overture to "Die Fledermaus"
"Amid Thunder and Lightning," Polka, Opus 324
"Roses from the South," Waltz, Opus 388
"Magic Bullets," Polka, Opus 326

Josef Strauss

"Delirium," Waltz, Opus 212
"Free from Cares!," Polka, Opus 271

Johann Strauss

"Radetzky" March, Opus 228

JOHANN STRAUSS (I)—composer, conductor, and violinist—was born in Vienna on March 14, 1804, and died there on September 25, 1849. The "Radetzky" March dates from 1848.

JOHANN STRAUSS II (the "Waltz King"), the eldest son of Johann Strauss I, and also a composer, conductor, and violinist, was born in Vienna on October 25, 1825, and died there on June 3, 1899. His comic operetta "Die Fledermaus" was premiered on April 5, 1874. The polka "Amid Thunder and Lightning" ("Unter Donner und Blitz") dates from 1868; the waltz "Roses from the South" ("Rosen aus dem Süden")—a sequence of waltzes drawn from his operetta "Das Spitzentuch der Königin" ("The Queen's Lace Handkerchief")—from 1880; the polka "Magic Bullets" ("Freikugeln") from 1868.

JOSEF STRAUSS, the second son of Johann Strauss I, and likewise a composer, conductor, and violinist, was born in Vienna on August 20, 1827, and died there on July 22, 1870. The polka "Free from Cares!" ("Ohne Sorgen!") dates from 1869, the waltz "Delirium" ("Delirien") from 1867.

TO FILL OUT THE PICTURE of this very musical family: there were also composer, conductor, violinist Eduard Strauss (1835-1916), the youngest son of Johann Strauss I; composer, conductor, violinist Johann Strauss III (1866-1919), the eldest son of Eduard Strauss I; and conductor Eduard Strauss II (1910-1969), grandson of Eduard Strauss I and nephew of Johann Strauss III.

"This fiend of German birth, destitute of grace, delicacy and propriety, a disgusting practice," spluttered one English writer of the 1830s about that diabolic instrument of immorality, The Waltz. Why, in this depraved display, he ranted, the couple actually danced in each other's arms, refusing to keep the respectable distance that characterized

CELEBRATING OUR 100th ANNIVERSARY



Music center

Community Music Center of Boston offers music instruction for all ages, and abilities. From classical and jazz to pop and world music, we transform the lives of 5,500 students each week.

We are the longest-running provider of arts education in the Boston Public Schools.

Community Music Center of Boston
34 Warren Avenue, Boston, MA 02116
tel: 617-482-7494
web: **www.cmcb.org**





Johann Strauss

all the good, old dances. And it was that crafty pair of Viennese tunemongers Johann Strauss the Elder (1804-1849) and his buddy Josef Lanner who were the main perpetrators of this insult to humanity, dispensing a concoction of sounds that Richard Wagner described as "a stronger narcotic than alcohol" arousing "passions bordering on mad fury." Alas for the poor Englishman, anything *that* delicious was bound to be a success.

The waltz was descended from an Austrian peasant dance called a *Ländler*, a heavy-handed (footed?) affair in moderate triple meter that gained great popularity during Mozart's last years in Vienna. (He wrote his *German Dances* when this kind of music was first allowed to join the staid, old minuet in the Imperial balls in 1788.) The Viennese went mad over the new dance, and spent many nights literally dancing until dawn. Michael Kelly, a friend of Mozart and a participant in the premiere of *The Marriage of Figaro*, noted such dedication in the 1790s to this sort of merriment that, "for the sake of ladies in the family way who would not be persuaded to stay at home, there were apartments prepared, with every convenience for their *accouchement*, should they be unfortunately required." It was really in the 1830s and 1840s, however, that the waltz established its form and style and became a European mania. Strauss the Elder led a crack orchestra in his own compositions, faster-tempo and more lilting modernizations of the old *Ländler* as well as polkas, marches, gallops, and quadrilles. So great was the popularity of these dances during his lifetime that, for at least one carnival season, the ballrooms of Vienna could accommodate 50,000 people in a single evening—in a city with a population of 200,000! Strauss's reputation spread well beyond the Austrian capital, and he was called on to play 72 public concerts in England during the coronation of Queen Victoria in 1837.

Papa Johann tried to discourage his sons from going into the music business, but Johann Jr. (1825-1899) was determined to be part of the waltz madness. He established a rival orchestra to that of his father and both prospered for some time, but at his father's death

All the bigwigs.



99.5 All Classical
A service of WGBH
On the radio & online at **995allclassical.org**

Think you know these composers' faces?
E-mail us at **bigwigs@wgbh.org** for the answers!



Johann Strauss II, the "Waltz King"

in 1849 the son merged the two ensembles, and Strauss the Younger was soon dubbed the "Waltz King." Johann's younger brother Josef (1827-1870) trained as an engineer and architect, and by age twenty-six he was well launched on a respectable, bourgeois life. Johann, however, was working himself into a nervous exhaustion with his feverish activity with the Strauss Orchestra at the time, and he came home late one night and collapsed at his mother's feet. Six months of complete rest was prescribed, but his illness presented the pressing problem of how the orchestra, the family's main financial support, was to be kept going. Young Eduard was only eighteen, so the sole choice seemed to be Josef, whose initial objections were overcome when Johann, from his sickbed, told him, "You are the most talented of us all." Josef acquiesced, and after some speedy lessons in music theory and violin, he made his debut as conductor of the Strauss Orchestra on July 23, 1853. For that debut, he wrote a waltz called *Die Ersten und die Letzten* ("The First and the Last"). The first, indeed, but hardly the last. Josef found a real talent for composition, and he wrote nearly 300 works, including 222 waltzes, during the remaining seventeen years of his life.

Johann Strauss, Jr., was famed throughout the world for his waltzes for many years before he decided to write his first operetta. After much cajoling from his wife, Jetty, an ex-opera singer whose fortune allowed him to give up the exertions of conducting that had worn out his father, Strauss composed *Indigo und die vierzig Räuber* ("Indigo and the Forty Thieves") in 1871, a piece that appeared just as Jacques Offenbach's popularity in Vienna was starting to wane. Strauss's irresistible music made *Indigo* a success, as it did two years later with *Der Karneval in Rom*, but it was with *Die Fledermaus* ("The Bat") in 1874 later that he created his first theatrical masterpiece. The operetta's hilarious story is filled with mistaken and concealed identities, glittering balls, assignations, and

OCEAN CROSSINGS

Friday, March 5 | 8 pm
Tsai Performance Center

BMV presents four works for chamber ensemble, including the world premiere of Rand Steiger's *Elliott's Instruments,* written in homage to centenarian composer Elliott Carter.





BOSTON MUSICA VIVA
Richard Pittman
Music Director

Chou Wen-chung
Twilight Colors

Nicholas Maw
Ghost Dances

Donald Crockett
The Cinnamon Peeler
Pamela Dellal, mezzo-soprano

Rand Steiger
Elliott's Instruments
world premiere

For tickets, visit www.bmv.org or call (617) 354-6910

what's new in music

WOODSTOCK
Est. 1929

Creating and preserving wealth for more than seventy-five years

A wealth management firm providing highly personalized financial counseling and investment services to high net-worth individuals and their families, trustees, corporations and philanthropic institutions.

For more information, please contact Paul D. Simpson at 617.896.8531

27 School Street, Boston, MA 02108 | 617.227.0600 | www.woodstockcorp.com | psimpson@woodstockcorp.com

MOUNT AUBURN CEMETERY

A National Historic Landmark



Part of Boston culture since 1831.

Beautiful, timeless and still available.

580 Mount Auburn Street | Cambridge, MA 02138
617-547-7105 | www.mountauburn.org



Josef Strauss

an unquenchable *joie de vivre*, and the sparkling **Overture to "Die Fledermaus"** perfectly reflects this heady world of champagne, *Schlag*, and *chambres séparées*.

Johann's **"Amid Thunder and Lightning"** originated as a *Schnell-Polka* ("Fast Polka") titled *Sternschnuppe* ("Shooting Star") written for the Hesperus Ball given by the Vienna Artists' Association on February 16, 1868. For the traditional "Carnival Revue" on March 1 of all the new pieces that the Strauss brothers had written for that year's festivities (twenty in 1868), Johann revised *Sternschnuppe* and re-titled it *Unter Donner und Blitz*—"Amid Thunder and Lightning."

Johann's operetta *Das Spitzentuch der Königin* ("The Queen's Lace Handkerchief"), whose convoluted plot has the famed Spanish novelist Miguel de Cervantes resolving intrigues at the 16th-century Portuguese court, premiered with modest success at Vienna's Theater-an-der-Wien on October 1, 1880. After opening the Casino Theatre in New York on October 21, 1882, it was his most popular stage work with American audiences for many years. For a Sunday-afternoon concert at the Musikverein directed by his brother Eduard on November 7, Johann assembled a sequence of waltz melodies from the operetta under the title **"Rosen aus dem Süden" ("Roses from the South")**.

"Freikugeln" ("Magic Bullets") was written for the Third German Federal Shooting Contest, which attracted some 10,000 entrants to Vienna from around the world in July 1868. Johann conducted the premiere of *Freikugeln* in a special concert at a purpose-built *Festhalle* ("Festival Hall") in Vienna's Prater on July 27, and led it again the following day at a "Viennese Music Festival with Fireworks" in the Volksgarten, but the work's most memorable early performance was given during the summer of 1872, when the City of Boston presented a World Peace Jubilee intended to encourage "a Union of all Nations in Harmony." Strauss, always reluctant to undertake lengthy journeys without sufficient

artistic or financial incentive, was lured into conducting at the concerts by the then (and still) enormous fee of $100,000 and free passage for his entire entourage.

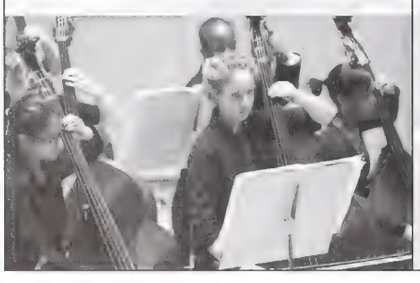
The flamboyant Irish-born bandmaster and showman Patrick S. Gilmore was put in charge of the Jubilee. A mammoth building capable of accommodating 100,000 listeners and 20,000 performers was erected in the Back Bay, and concerts were planned for the two weeks leading up to the Fourth of July. Though Strauss quickly abandoned any hope of artistic excellence for these spectacles—a cannon shot was the signal for him to give the downbeat to the 100 assistant conductors who were managing the vast army of performers—they were wildly successful and sharpened the demand for his music across the country. In addition to conducting many of his most famous pieces at the Boston concerts, he also wrote for the festivities the "Greeting to America Waltz," newly composed for the occasion (except for a quotation from *The Star-Spangled Banner* in the introduction), and two potpourris extracted from his earlier compositions: the "Jubilee Waltz" and the "Farewell to America Waltz" (both of which include *The Star-Spangled Banner* in their codas).

The Strauss brothers devoted most of the summers during the 1860s to entertaining the fashionable set at the Russian resort of Pavlovsk, south of St. Petersburg. In 1869, Johann announced that he no longer wanted to return, and he tried to convince Josef to take over the Pavlovsk operation. Josef pleaded illness ("I do not look well, my cheeks are hollow, I have lost my hair, I am becoming dull, and I have no motivation to work," he lamented in a letter to his wife), and then went ahead and composed the spirited *Polka-*

Boston Youth Symphony
ORCHESTRAS
Federico Cortese, *Music Director*

Experience the future of classical music

"One of the leading youth orchestras in the country"
–The Boston Globe, May 2008



Sunday, March 14, 2010, at 3 pm
Symphony Hall

STRAVINSKY
Suite No. 1 for Small Orchestra

TCHAIKOVSKY
Symphony No. 5

Order your tickets today!
$25 and $30
617-266-1200
www.BYSOweb.org

In residence at Boston University

Photos by Michael J. Lutch

Schnell, **"Ohne Sorgen!" ("Free from Cares!")**, which he introduced at the resort on September 22, 1869.

For the Vienna Physicians' Ball at the Sofiensaal on January 16, 1866, Josef wrote an apposite waltz titled *Heilmethoden* ("Healing Methods"). That summer the Prussians defeated the Austrian forces in the Battle of Königgrätz, eighty miles east of Prague, which began the half-century decline of the Habsburg Empire. A mere 44,000 Austrian casualties was deemed insufficient reason to stop Vienna's traditional celebration of Carnival the following winter, however, and Strauss composed for the Physicians' Ball of January 22, 1867 the irresistible waltz **"Delirien" ("Delirium")**, though one chronicler noted, "This year no one sets foot on the polished floor in a festive mood; everyone is merely hoping to find diversion there."

The **Radetzky March** by Johann Strauss, Sr., was written in 1848 in honor of the Habsburg army's victory under the leadership of its 82-year-old commander-in-chief, Count Joseph Radetzky von Radetz, over the Italian nationalist forces at Custozza. The piece was premiered on August 31, 1848 at Vienna's *Wasser-Glacis*, now the site of the Stadtpark. Though Radetzky was a popular figure, not everyone agreed with the ruthless manner in which the democratic ambitions of the Italians had been crushed, and a certain animosity sprang up toward Strauss for glorifying the General in music. (Johann, Jr., sided with the rebels and wrote marches on their behalf.) Johann the Elder thought it a good time to take his orchestra on an extended tour, and when he returned to Vienna the ill will had largely disappeared. Indeed, he was asked to write another march for a banquet on September 22, 1849, honoring Radetzky, but finished only twenty measures of the piece (now known as "Last Thoughts") before he fell ill and died from scarlet fever on September 25.

Richard E. Rodda

RICHARD E. RODDA, *who is based in Cleveland, provides program notes for orchestras and chamber series across the country.* *Program notes ©2010 Dr. Richard E. Rodda.*

Stately Meets State-of-the-Art



W

The Woodlands at Belmont Hill



Two- and three-bedroom luxury townhomes ~
Surrounded by nature, yet just nine miles from Boston.

Visit our designer model homes open daily
from 10 a.m. to 5 p.m. *(Thursdays by appointment only)*
or call **617-489-4898** for a private showing.

3 Stables Way, Belmont, MA 02478
www.TheWoodlandsAtBelmontHill.com

eptional properties. Prices subject to change without notice.

To Read and Hear More...



The biggest biography of Richard Strauss is still Norman Del Mar's three-volume *Richard Strauss*, which gives equal space to the composer's life and music (Cornell University paperback); *Don Quixote* receives detailed consideration in Volume I. More recent books on Strauss include Tim Ashley's *Richard Strauss* in the well-illustrated series "20th-Century Composers" (Phaidon paperback); *The life of Richard Strauss* by Bryan Gilliam, in the series "Musical lives" (Cambridge paperback), and *Richard Strauss: Man, Musician, Enigma* (Cambridge University Press) by Michael Kennedy, who also wrote *Richard Strauss* in the "Master Musicians" series (Oxford paperback) and whose Strauss article in The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). The Strauss entry in the 2001 edition of The New Grove is by Bryan Gilliam.

Lynn Harrell has recorded *Don Quixote* with Vladimir Ashkenazy conducting the Cleveland Orchestra (Decca) and more recently with Gerard Schwarz conducting the Royal Liverpool Philharmonic (Classico). James Levine recorded it with the Metropolitan Opera Orchestra and its principal cellist Jerry Grossman in 1995 (Deutsche Grammophon). The Boston Symphony Orchestra led by Seiji Ozawa recorded *Don Quixote* with Yo-Yo Ma in 1984 (Sony). Charles Munch recorded it with the BSO and cellist Gregor Piatigorsky in 1953 (RCA monaural). Other noteworthy recordings include Rudolf Kempe's with cellist Paul Tortelier and the Dresden State Orchestra (EMI), George Szell's with Pierre Fournier and the Cleveland Orchestra (CBS/Sony), Herbert von Karajan's with Mstislav Rostropovich and the Berlin Philharmonic (EMI), and Fritz Reiner's with Antonio Janigro and the Chicago Symphony Orchestra (RCA). Strauss's own recording, from 1933 with the Berlin Staatskapelle and cellist Enrico Mainardi, has appeared on a number of CD labels, including Deutsche Grammophon. The conductor Clemens Krauss, who worked closely with Strauss and led the premieres of several of his operas, recorded many of the tone poems for Decca with the Vienna Philharmonic in the 1950s; his 1953 recording of *Don Quixote* with cellist Pierre Fournier has been reissued on compact disc (Testament, with *Till Eulenspiegel* and *Don Juan*). Arturo Toscanini's NBC Symphony recording with cellist Frank Miller is drawn from a 1953 radio broadcast (RCA Victor Gold Seal, with *Death and Transfiguration*). An earlier, 1938 Toscanini/NBC Symphony broadcast with cellist Emanuel Feuermann is also available (Music & Arts and Guild).

Real *people.* Real *heroes.*

From public servants that fight for our rights, to caregivers that dedicate their lives to the service of others, some of our country's greatest heroes live or work at Life Care Centers of America's skilled nursing and rehabilitation facilities.

Life Care Centers® of America

www.LCCA.com

Joint Commission accredited

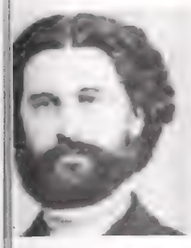
The Honorable George Bourque

City mayor for eight years, Fitchburg state representative for 22 years, and four-year resident of Life Care Centers of America



SKILLED NURSING • LONG-TERM CARE • REHABILITATION

11506



Books about the Strauss family include Egon Gartenberg's *Johann Strauss: The End of an Era* published originally in 1974 by Pennsylvania State University Press (Da Capo paperback); Heinrich Eduard Jacob's *Johann Strauss, Father and Son: A Century of Light Music*, from 1939, reprinted 2007 (Abdul Press paperback); and Camille Crittenden's much more recent *Johann Strauss and Vienna: Operetta and the Politics of Popular Culture*, in the series Cambridge Studies in Opera, published in 2006 (Cambridge University paperback, but expensive). The 2001 Grove entry on the Strauss family (headed simply "Strauss," then divided into individual sections on Johann I, Johann II, and Josef, as well as Eduards I and II and Johann III) is by Peter Kemp. The similarly structured entry in the 1980 Grove was by Mosco Carner and Max Schönherr. For an engrossing and thoroughly readable account of Vienna's political, societal, and cultural milieu when Johann Strauss II's international celebrity was at its height (with "appearances" by Brahms, Bruckner, Mahler, Freud, painter Gustav Klimt, and dramatist Arthur Schnitzler), get a copy of Frederick Morton's *A Nervous Splendor: Vienna 1888/1889*, published originally in 1979 (Penguin paperback).

Besides the countless number of other compilation albums, handy entry into the light Strauss-family repertoire is provided by the many Vienna Philharmonic New Year's Eve concerts preserved on disc, with such conductors (listed alphabetically) as Claudio Abbado (1988, 1991), Willi Boskovsky (1979), Daniel Barenboim (2009), Nikolaus Harnoncourt (2001, 2003), Mariss Jansons (2006), Herbert von Karajan (1987), Carlos Kleiber (1992), Lorin Maazel (1999, 2005), Zubin Mehta (1995, 2007), Riccardo Muti (2000, 2004), Seiji Ozawa (2002), and Georges Prêtres (2008, 2010), among others.

Marc Mandel

ASSISTED LIVING

WELCOME TO LIVING WELL



Welcome to the region's most rejuvenating and culturally enriching assisted living choice, where seniors can thrive in a community that promotes a healthy body, mind and spirit.

Call 617-527-6566 today for more information.

Scandinavian Living Center

A welcoming place for everyone

We are open to people of all nationalities.

206 Waltham Street, West Newton, MA 02465 www.slcenter.org



BY ITSELF,
IT'S NOT MUCH.

But put it together with 87 others and you get an unforgettable sound.
And no other piano offers the performance and lasting value of a Steinway.

Visit an M. Steinert & Sons showroom near you to explore the world's
finest pianos, including Steinway, Boston, Essex and Roland.



M. Steinert & Sons

Steinway & other pianos of distinction

800-944-2498
www.msteinert.com
Boston • Natick

Solo Artists



Lynn Harrell

Lynn Harrell's presence is felt throughout the musical world as soloist, chamber musician, recitalist, conductor, and teacher. He performs regularly with the major ensembles of Boston, Chicago, New York, Philadelphia, San Francisco, Ottawa, Pittsburgh, and the National Symphony. He has appeared with the orchestras of London, Munich, Berlin, Zurich, and Israel, and collaborates regularly with such noted conductors as Levine, Marriner, Masur, Mehta, Previn, Rattle, Slatkin, Temirkanov, Tilson Thomas, and Zinman. He has also toured extensively to Australia and New Zealand as well as the Far East, including Japan, Korea, Malaysia, Taiwan, and Hong Kong. In the summer of 1999 Mr. Harrell was featured in a three-week "Lynn Harrell Cello Festival" with the Hong Kong Philharmonic. In recent seasons he has particularly enjoyed collaborating with violinist Anne-Sophie Mutter and pianist André Previn. In January 2004 the trio performed the Beethoven Triple Concerto with Kurt Masur and the New York Philharmonic. Summer music festivals are an important part of Mr. Harrell's life: he appears regularly at the Verbier Festival in Switzerland, the Aspen and Grand Tetons festivals, and the Amelia Island Festival. In 1994 he appeared with the Royal Philharmonic at the Vatican, for an audience that included Pope John Paul II and the Chief Rabbi of Rome, in a concert dedicated to the memory of the six million Jews who perished in the Holocaust. That same year, he appeared live at the Grammy Awards with Itzhak Perlman and Pinchas Zukerman, performing an excerpt from their Grammy-nominated recording of the complete Beethoven string trios. Highlights of his extensive discography include the Bach cello suites (London/Decca), the world premiere recording of Victor Herbert's Cello Concerto No. 1 with the Academy of

St. Martin in the Fields led by Marriner (London/Decca), the Walton Concerto with Rattle and the City of Birmingham Symphony Orchestra (EMI), and the Donald Erb Concerto with Slatkin and the Saint Louis Symphony (New World). Together with Itzhak Perlman and Vladimir Ashkenazy, he received two Grammy Awards—for the Tchaikovsky Piano Trio, and for the complete Beethoven piano trios (both Angel/EMI). Most recently he has recorded Tchaikovsky's *Rococo* Variations for cello and orchestra, Shostakovich's Cello Concerto No. 2, and Prokofiev's *Symphony-Concerto* for cello and orchestra with Gerard Schwarz and the Royal Liverpool Philharmonic (Classico). As an educator, Lynn Harrell held the International Chair for Cello Studies at, and was later head of, the Royal Academy in London, and was artistic director of the orchestra, chamber music, and conductor training program at the Los Angeles Philharmonic Institute. He has also given master classes at the Verbier and Aspen festivals and in major metropolitan areas throughout the world. From 2002 to 2008 he taught cello at Rice University's Shepherd School of Music. Lynn Harrell was born in New York to musician parents. He began his musical studies in Dallas and proceeded to the Juilliard School and the Curtis Institute of Music. The recipient of numerous awards, including the first Avery Fisher Award, he plays a 1720 Montagnana and makes his home in Santa Monica, California.
Mr. Harrell made his Boston Symphony debut in November 1978 and has since appeared frequently with the orchestra in Boston and at Tanglewood, most recently in July 2007 at Tanglewood playing Tchaikovsky's *Rococo* Variations and *Pezzo capriccioso*, and in November 2008 at Symphony Hall playing Elgar's Cello Concerto.

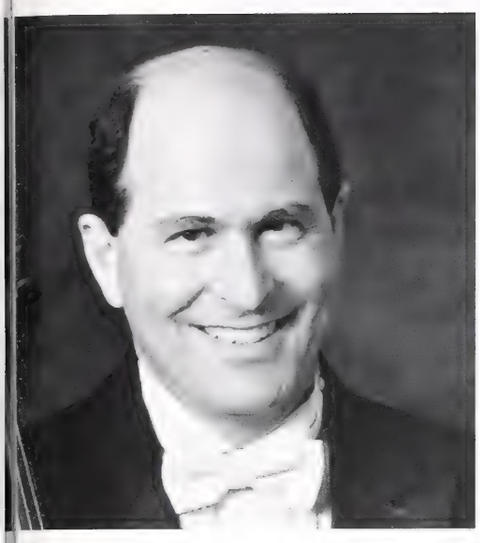
INVESTING



It's about knowing how to navigate through rough times and maintain the right course.

DERBY AND COMPANY
INVESTMENT, TRUST & RETIREMENT SERVICES

7 WELLS AVE • NEWTON, MA 02459
Tel: 617.527.8900 • derbyandcompany.com

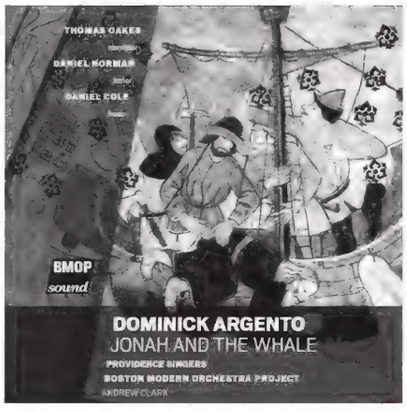


Steven Ansell

Steven Ansell joined the Boston Symphony Orchestra as principal viola in September 1996, occupying the Charles S. Dana chair, having already appeared with the BSO in Symphony Hall as guest principal viola. A native of Seattle, he also remains a member of the acclaimed Muir String Quartet, which he co-founded in 1979, and with which he has toured extensively throughout the world. A graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle, Mr. Ansell was named professor of viola at the University of Houston at twenty-one and became assistant principal viola of the Pittsburgh Symphony Orchestra under André Previn at twenty-three. As a recording artist he has received two Grand Prix du Disque awards and a *Gramophone* magazine award for Best Chamber Music Recording of the Year. He has appeared on PBS's "In Performance at the White House," has participated in the Tanglewood, Marlboro, Schleswig-Holstein, Newport, Blossom, Spoleto, and Snowbird music festivals, and premiered Ezra Laderman's Concerto for Viola and Orchestra with the Berkshire Symphony Orchestra. Mr. Ansell teaches at the Boston University College of Fine Arts. As principal viola of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players. His solo appearances with the Boston Symphony Orchestra have included Mozart's *Sinfonia concertante* for violin and viola, Bruch's Concerto for Viola, Clarinet, and Orchestra, Strauss's *Don Quixote* (under Seiji Ozawa's direction with Mstislav Rostropovich in April 1997, Yo-Yo Ma in February 2001, and Rostropovich again in July 2001; then under Rafael Frühbeck de Burgos with Steven Isserlis in February 2005 and Jian Wang in August 2005), and Berlioz's *Harold in Italy*, under the direction of both Emmanuel Krivine and James Levine (with the latter most recently in Boston and at Carnegie Hall three weeks ago).

BMOP sound

UPCOMING RELEASES

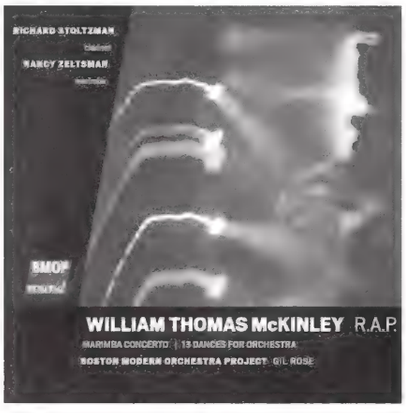


[1015]
SACD

DOMINICK ARGENTO JONAH AND THE WHALE

Thomas Oakes narrator
Daniel Norman tenor
Daniel Cole bass
Providence Singers
Boston Modern Orchestra Project
Andrew Clark conductor

"An engaging combination of 14th-century English poetry, sea chanteys, and work songs." PROVIDENCE MONTHLY

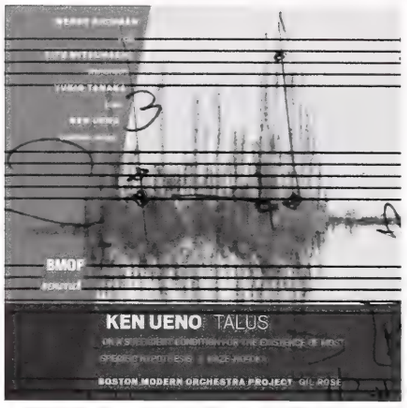


[1017]

WILLIAM THOMAS McKINLEY R.A.P.

"CHILDHOOD MEMORIES" CONCERTO FOR MARIMBA AND ORCHESTRA | 13 DANCES FOR ORCHESTRA
Richard Stoltzman clarinet
Nancy Zeltsman marimba

"The gung-ho orchestra rapped a little too."
THE BOSTON GLOBE



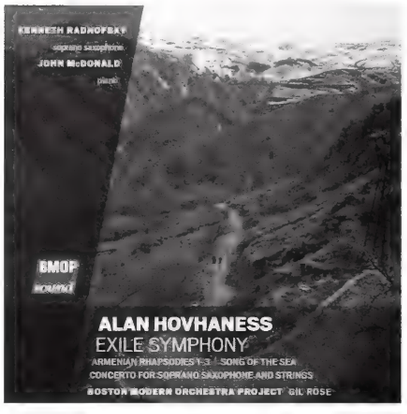
[1014]

KEN UENO TALUS

ON A SUFFICIENT CONDITION FOR THE EXISTENCE OF MOST SPECIFIC HYPOTHESIS | KAZE-NO-OKA

Wendy Richman viola
Kifu Mitsuhashi shakuhachi
Yukio Tanaka biwa
Ken Ueno overtone singer

"[Talus] is a concerto that engrossingly reinvents the discourse." THE BOSTON GLOBE



[1016]

ALAN HOVHANESS EXILE SYMPHONY

ARMENIAN RHAPSODIES 1-3 | SONG OF THE SEA | CONCERTO FOR SOPRANO SAXOPHONE AND STRINGS
Kenneth Radnofsky soprano saxophone
John McDonald piano

"Complex, deliberate, ultimately captivating grandeur."
THE BOSTON GLOBE

BMOP/sound, the label of the acclaimed Boston Modern Orchestra Project, explores the evolution of the music formerly known as classical. Its eclectic catalog offers both rediscovered classics of the 20th Century and the music of today's most influential and innovative composers. BMOP/sound gives adventurous listeners a singular opportunity to explore the music that is defining this generation and the next.

Gil Rose, Executive Producer | www.bmopsound.org | Distributed by Albany Music Distributors, Inc. | www.albanymusic.net

Foundation Grantors

Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community-outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season, as well as funding special projects, concert programs, new music for the Boston Pops, and the BSO archives. In addition, endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $1,000 or more to the BSO last fiscal year through June 2009.

For more information, contact Ryan Losey, Director of Foundation and Government Relations, at (617) 638-9462 or rlosey@bso.org.

$1,000,000 AND ABOVE

The Andrew W. Mellon Foundation

$100,000 TO $499,999

Chiles Foundation • Miriam Shaw Fund • National Endowment for the Arts • Anonymous (2)

$50,000 TO $99,999

Fromm Music Foundation • The Ann and Gordon Getty Foundation • Grew Family Charitable Foundation • The Geoffrey C. Hughes Foundation • Massachusetts Cultural Council • MetLife Foundation

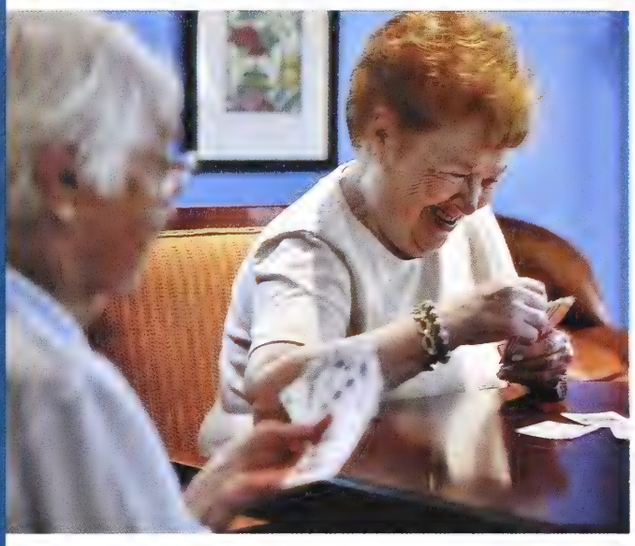
$25,000 TO $49,999

Associated Grant Makers of Massachusetts • Kingsbury Road Charitable Foundation • The Lowell Institute • The Richard and Susan Smith Family Foundation • The Wallace Foundation • Edwin S. Webster Foundation • Yawkey Foundation II

$10,000 TO $24,999

The Aaron Copland Fund for Music • Clipper Ship Foundation, Inc. • Germeshausen Foundation • Halfway Rock Foundation • Elizabeth Taylor Fessenden Foundation • June Rockwell Levy Foundation •

The Florida Alternative



Relax in your own private apartment furnished by Goddard House in Brookline. We'll add warmth to your short term stay with our own special mixture of three meals a day, personal care, 24-hour staffing, reminders for medication, stimulating programs, weekly housekeeping and ….a lively community of friends.

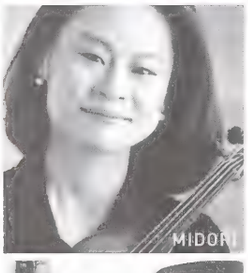
For a taste of Goddard House in Brookline call Emily Judd at 617.731.8500 x105 or take a tour at www.goddardhouse.org

GODDARD HOUSE IN BROOKLINE
The Recipe for Living

ASSISTED LIVING SHORT TERM STAYS - *The Recipe for Living*

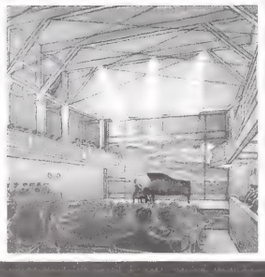






ROCKPORT MUSIC





OPENING IN JUNE 2010
THE SHALIN LIU PERFORMANCE CENTER
An intimate, 330-seat concert hall with magnificent views of the ocean – located in downtown Rockport, Massachusetts.

ROCKPORT CHAMBER MUSIC FESTIVAL
DAVID DEVEAU, ARTISTIC DIRECTOR
29TH SEASON
World-renowned soloists and ensembles
20 Concerts | June 10 – July 18, 2010

NEW! ROCKPORT MUSIC PRESENTS
Outstanding jazz, folk, and world music artists
4 Concerts | July 24 – August 8, 2010

INFORMATION 978.546.7391 WWW.ROCKPORTMUSIC.ORG

The Roger and Myrna Landay Charitable Foundation • The E. Nakamichi Foundation •
The Bessie Pappas Charitable Foundation • Proctor and Gamble Corporate Giving Fund •
The Billy Rose Foundation • Paul Sacher Foundation • Saquish Foundation •
The William E. and Bertha E. Schrafft Charitable Trust •
Abbot and Dorothy H. Stevens Foundation • Alice Ward Fund of the Rhode Island Foundation •
Anonymous (3)

$5,000 to $9,999

The Arts Federation • Adelaide Breed Bayrd Foundation •
Irene E. and George A. Davis Foundation • Demoulas Foundation • Fuller Foundation •
The Roy A. Hunt Foundation • Abraham Perlman Foundation • Red Sox Foundation •
Albert Shapiro Fund • The Seth Sprague Educational and Charitable Foundation

$2,500 to $4,999

Biogen Idec Foundation • Brookline Youth Concerts Fund •
Cambridge Community Foundation • Ben E. Factors Foundation •
Jackson and Irene Golden 1989 Charitable Trust • Elizabeth Grant Fund •
Elizabeth Grant Trust • Helen G. Hauben Foundation •
The Clayton F. and Ruth L. Hawkridge Foundation • Medtronic Foundation •
Edward A. Taft Trust • Anonymous

$1,000 to $2,499

The Apple Lane Foundation • The Paul and Edith Babson Foundation •
Frank M. Barnard Foundation • Orville W. Forté Charitable Foundation •
The Nancy Foss Heath and Richard B. Heath Foundation •
Catherine McCarthy Memorial Trust Fund • Max and Sophie Mydans Foundation •
Jean Nichols Charitable Trust • Oxford Fund • The Stearns Charitable Trust •
Albert O. Wilson Foundation

Symphony Shopping

**Visit the Symphony Shop
in the Cohen Wing
at the West Entrance
on Huntington Avenue.**

**Open Thursday and Saturday, 3-6pm,
and for all Symphony Hall performances
through intermission.**



Symphony Shop

BOSTON SYMPHONY ORCHESTRA

The Walter Piston Society

EVERETT L. JASSY, CO-CHAIR PLANNED GIVING COMMITTEE
RICHARD P. MORSE, CO-CHAIR PLANNED GIVING COMMITTEE
PETER C. READ, CO-CHAIR PLANNED GIVING COMMITTEE

Established in 1987 and named for Pulitzer Prize-winning composer and noted musician Walter Piston, who endowed the Principal Flute Chair with a bequest, the Walter Piston Society recognizes and honors those who have provided for the future of the Boston Symphony Orchestra, Boston Pops or Tanglewood through one of a variety of irrevocable deferred gifts or by including the BSO in their long-term plans.

If you would like information about how to include the BSO in your plans, or if you find that your name is not listed and should be, please contact George Triantaris, Director of Planned Giving, at (617) 638-9268 or gtriantaris@bso.org.

Sonia S. Abrams · Ms. Eunice Alberts · Mr. Vernon R. Alden · John F. Allen · Miss Rosamond W. Allen · Harlan and Lois Anderson · Mr. Matthew Anderson · Mrs. Rae D. Anderson · Mariann and Mortimer Appley · Dorothy and David Arnold · Dr. David M. Aronson · Miss Eleanor Babikian · Denise Bacon · Henry W. D. Bain · Mr. and Mrs. Sherwood E. Bain · Mr. Donald Ball · Dr. and Mrs. Richard F. Balsam · Dr. and Mrs. James E. Barrett · Mr. and Mrs. Herman Becker · Robert Michael Beech · Gabriella and Leo Beranek · Mr. Ralph Berkowitz · Deborah Davis Berman · George and Joan Berman · Leonard and Jane Bernstein · Mr. Roger Berube · Mrs. Ben Beyea · Mr. Peter M. Black · Benjamin S. Blake · Mr. Carl G. Bottcher · Mrs. John M. Bradley · Jan Brett and Joseph Hearne · Mr. and Mrs. Peter A. Brooke · Phyllis Brooks · Mr. and Mrs. E. B. Brown · Michael Buonsanto · Mr. Richard-Scott S. Burow · Mrs. Mary L. Cabot · Eleanor L. Campbell and Levin Campbell · Mr. and Mrs. Steven Castraberti · Mr. Charles Christenson · Ms. Deborah P. Clark · Kathleen G. and Gregory S. Clear · Mr. John F. Cogan, Jr., and Ms. Mary L. Cornille · Ms. Carolyn A. Cohen · Saul and Mimi Cohen · Mrs. Aaron H. Cole · Dr. and Mrs. James C. Collias · Mrs. Abram T. Collier · Mr. and Mrs. Marvin A. Collier · Mrs. Carol P. Comé · Mrs. William H. Congleton · Dr. William G. and Patricia M. Conroy · Dr. Michael T. Corgan and Sallie Riggs Corgan · Mrs. Bigelow Crocker · Joan P. and Ronald C. Curhan · Mrs. Edith L. Dabney · Mrs. David Dangel · Peggy Daniel · Eugene M. Darling, Jr. · Mr. and Mrs. Nelson J. Darling, Jr. · Tamara P. and Charles H. Davis II · Maude Sergeant Davis · Mr. Henry B. Dewey · Mr. Robert Djorup · Mr. and Mrs. David Doane · Nina L. and Eugene B. Doggett · Mr. Norman Dorian · Henry P. Dunbar · The Rev. and Mrs. J. Bruce Duncan · Alan R. Dynner · Mrs. Harriett M. Eckstein · Ms. Marie J. Eger and Ms. Mary Jane Osborne · Miss Mary C. Eliot · Mrs. Richard S. Emmett · Lillian K. Etmekjian · John P. Eustis II · David H. Evans · Marilyn Evans · Mrs. Samuel B. Feinberg · Roger and Judith Feingold · Mr. Gaffney J. Feskoe · Miss Elio Ruth Fine · C. Peter and Beverly A. Fischer ·

Doucet and Stephen Fischer · Mr. Stuart M. Fischman · Mr. L. Antony Fisher ·
John Munier and Dorothy Fitch · Jane and Jack Fitzpatrick · Elaine Foster ·
Mr. Matthew Fox and Ms. Linda Levant Fox · Mr. and Mrs. Dean W. Freed ·
Dr. Joyce B. Friedman · Mr. William H. Ganick · David Endicott Gannett ·
Mr. Gabor Garai and Ms. Susan Pravda · Mrs. James G. Garivaltis · Prof. Joseph Gifford ·
Mrs. Henry C. Gill, Jr. · Annette and Leonard Gilman · Barry Glasser and Candace Baker ·
Mrs. Joseph Glasser · Susan Godoy · Thelma and Ray Goldberg · Ms. Claire Goldman ·
Mr. Mark R. Goldweitz · Hugo and Midge Golin ·
Hon. Jose A. Gonzalez, Jr. and Mary Copeland Gonzalez · Jane W. and John B. Goodwin ·
Mrs. Clark H. Gowen · Mr. and Mrs. Daniel S. Gregory · Mr. Howard R. Grimes ·
Mr. and Mrs. Norman Gritz · Hope and Warren Hagler · Mr. and Mrs. Roger H. Hallowell, Jr. ·
Mr. Michael A. Halperson · Doctors Jane Slaughter and Firmon E. Hardenbergh ·
Margaret L. Hargrove · Anne and Neil Harper · Ms. Judith Harris · Mr. Warren Hassmer ·
Mr. and Mrs. Francis W. Hatch · Deborah Hauser · Mr. Harold A. Hawkes ·
Mr. Robert R. Hayward · Mrs. Dorothy Heath · Julie and Bayard Henry · Ann S. Higgins ·
Mr. James G. Hinkle, Jr. · Mrs. Richard B. Hirsch · Mr. John Hitchcock ·
Joan and Peter Hoffman · Mrs. Marilyn Brachman Hoffman · Mr. Richard Holman ·
M. A. B. Holmes · Ms. Emily C. Hood · Silka Hook · Larry and Jackie Horn ·
Thomas P. Hosmer · Mr. Charles A. Hubbard II · Wayne and Laurell Huber ·
Mr. and Mrs. F. Donald Hudson · Holcombe Hughes, Sr. · Mr. and Mrs. Roger Hunt ·
Mr. and Mrs. Joseph Hyman · Valerie and Allen Hyman · Janet S. Isenberg ·
Emilie K. Jacobs · Everett and Margery Jassy · Mr. and Mrs. David Jeffries ·
Carolyn J. Jenkins · Ms. Elizabeth W. Jones · Mr. and Mrs. H. E. Jones ·
Mr. and Mrs. Ronald P. Jones · Edna S. and Béla T. Kalman · Dr. Alice S. Kandell ·
David L. Kaufman · Stephen B. Kay and Lisbeth L. Tarlow · Mrs. Richard L. Kaye ·
Ms. Nancy Keil · Dr. Eileen Kennedy · Robert W. Kent · Mrs. George Kidder ·
Athena and Richard Kimball · Mary S. Kingsbery · Ms. Marsha A. Klein ·
Mr. Mason J. O. Klinck, Sr. · Kathleen Knudsen · Audrey Noreen Koller ·
Joan Hudson Kopperl · Mr. and Mrs. Robert K. Kraft · Farla Krentzman · Mr. George F. Krim ·
Mr. and Mrs. Rudolf M. Kroc · Mr. Richard I. Land · Lloyd W. Johnson and Joel H. Laski ·
Mr. and Mrs. Robert A. Lawrence · Dr. Robert Lee · Mrs. Shirley Lefenfeld · Barbara Leith ·
Mrs. Vincent J. Lesunaitis · Jeffrey and Della Levy · Dr. Audrey Lewis ·
Mrs. T. Herbert Lieberman · Mrs. George R. Lloyd · John M. Loder · Diane H. Lupean ·
Adam M. Lutynski and Joyce M. Bowden · Mr. and Mrs. Donald Malpass, Jr. ·
Ruth G. Mandalian · Dr. and Mrs. Matthew B. Mandel · Irma S. Mann ·
Mr. Russell E. Marchand · Jay Marks · Mrs. Nancy Lurie Marks ·
Mr. and Mrs. Jeffrey E. Marshall · Mrs. Barbara McCullough · Mrs. Richard M. McGrane ·
Mr. and Mrs. David McKearnan · Mrs. Williard W. McLeod, Jr. ·
Mr. and Mrs. Russell P. Mead · Mr. Heinrich A. Medicus · Dr. Joel R. Melamed ·
Mr. Richard P. Menaul · Mrs. August R. Meyer · Richard Mickey and Nancy Salz ·
Dr. Martin C. Mihm, Jr. · Miss Margo Miller · Mr. and Mrs. Nathan R. Miller ·
Richard S. Milstein · Mrs. Elting E. Morison · Mrs. John Hamilton Morrish ·
Richard P. and Claire W. Morse · Mr. James Edward Mulcahy · Ms. Cecile Higginson Murphy ·
Mrs. Robert M. Mustard · Katharine S. Nash · Robert and Lee Neff · Anne J. Neilson ·
Ms. Dianna Nelson · Mrs. Robert B. Newman · Alan A. and Barbara Nicoll ·
Mrs. Mischa Nieland · Michael L. Nieland, MD · Koko Nishino · Mr. Richard C. Norris ·
Mr. and Mrs. Arthur E. Norton · Ms. Luciana Noymer · Dr. Peter Ofner ·
Annette and Vincent O'Reilly · Mrs. Stephen D. Paine · Mrs. Marion S. Palm ·

Leafing through the classics, Cambridge style.

THE CAMBRIDGE HOMES
INDEPENDENT & ASSISTED LIVING
617-876-0369
Next to Mount Auburn Hospital
www.TheCambridgeHomes.org



NEW ENGLAND'S OLDEST OPERA COMPANY ESTABLISHED 1938 **SEVENTY-SECOND SEASON**

Lowell House Opera

Channing Yu Artistic Director
Lily Kass President

Puccini's **TOSCA**

Fully staged performances, sung in Italian with projected English titles
With the Lowell House Opera Orchestra and Chorus

Channing Yu, Music Director • Michael Yashinsky, Stage Director • Ryan M. Kichler, Producer
Feb. 24 (Black Tie Opening); Feb. 26, 27, 28, Mar. 3, 5, 6, 2010, 8:30 pm
Lowell House, Harvard University, 10 Holyoke Place, Cambridge, MA 02138

Tickets: Harvard Box Office • (617) 496-2222 • www.boxoffice.harvard.edu
Information: www.hcs.harvard.edu/LHO

THE BOSTON CONSERVATORY
MUSIC DANCE THEATER

Piano Masters Series
Alexander Kobrin

March 9, 2010 | 8 p.m. | $12 Admission

Seully Hall at The Boston Conservatory
8 The Fenway | Boston, MA 02215

"The pianist commanded the keyboard with such songful purpose that not a single phrase escaped his fingers without expression and thoughtfulness."
—The Washington Post

HAYDN: Sonatas in D Major and B minor
CHOPIN: the Four Impromptus
RACHMANINOFF: Four Moments-Musicaux and Variations on a Theme by Corelli.

For tickets, call the Box Office: (617) 912-2222 | www.bostonconservatory.edu/performances

Dr. and Mrs. Egidio Papa · Catherine L. Pappas · Mary B. Parent · Mrs. Jack S. Parker · Janet Fitch Parker · Mrs. Oglesby Paul · Mr. and Mrs. John B. Pepper · Mr. and Mrs. John A. Perkins · Polly Perry · Mrs. Roger A. Perry, Jr. · Mrs. Thomas D. Perry · Margaret D. Philbrick · Rev. Louis W. Pitt, Jr. · Muriel K. Pokross · Mrs. Rita Pollet · William and Lia Poorvu · M. Joan Potter · William and Helen Pounds · Mr. Peter J. Previte · Dr. Robert O. Preyer · Ms. Carol A. Procter · Mrs. Daphne Brooks Prout · Mrs. Millard H. Pryor, Jr. · Mr. Irving W. Rabb · Herbert Rakatansky MD · Barbara Sokoloff · Mr. John B. Read, Jr. · Peter and Suzanne Read · Kenneth Sawyer Recu · John S. Reidy · Robert and Ruth Remis · Ms. Carol Ann Rennie · Marcia and Norman Resnick · Dr. Paul A. Richer · Barbara Rimbach · Marcia A. Rizzotto · Elizabeth P. Roberts · Ms. Margaret C. Roberts · Mr. David Rockefeller, Jr. · Dr. J. Myron Rosen · Mr. Jerome Rosenfeld · Mr. James L. Roth · Mrs. George R. Rowland · Arnold Roy · Dr. Jordan S. Ruboy · Mr. Paul W. Runge · Mr. Robert M. Sanders · Mr. Stephen Santis · Ms. Carol Scheifele-Holmes and Mr. Ben L. Holmes · Constance Lee Scheurer · John N. and Liolia J. Schipper · Dr. Raymond Schneider · Dr. and Mrs. Leslie R. Schroeder · Gloria Schusterman · Mrs. Aire-Maija Schwann · Mr. and Mrs. George G. Schwenk · Mr. and Mrs. Thomas J. Scott · Miss Alice M. Seelinger · Mrs. George James Seibert · Kristin and Roger Servison · Wolf Shapiro · Dr. Richard M. Shiff Trust · Mrs. Jane Silverman · Mr. and Mrs. Robert L. Singleton · Barbara F. Sittinger · Dr. and Mrs. Jan P. Skalicky · Mr. and Mrs. Christopher E. Smith · Mrs. W. D. Sohier · Mrs. Joseph P. Solomon · Drs. Norman Solomon and Merwin Geffen · Mrs. Diane A. Sparr · Mr. Harold Sparr · Mrs. Nathaniel H. Sperber · Ray and Maria Stata · Thomas G. Stemberg · Marylen R. Sternweiler · Mr. and Mrs. Josiah Stevenson IV · Miss Ruth Elsa Stickney · Henry S. Stone · Mrs. Patricia Hansen Strang · Peter and Joanna Strauss · Mr. and Mrs. Jonathon D. Sutton · Jean-Noël and Mona N. Tariot · Mr. Thomas Teal · Mr. John L. Thorndike · Mr. and Mrs. Samuel Thorne · Mr. and Mrs. Carlos H. Tosi · Diana O. Tottenham · Mr. Joseph F. Urner and Ms. Lorian R. Brown · Robert and Theresa Vieira · Mr. and Mrs. Mark Volpe · Mrs. Arthur A. Wahmann · Eileen and Michael Walker · Carol A. and Henry J. Walker · Sidney Walker · Lyle Warner · Harvey and Joëlle Wartosky · Prof. Talbot H. Waterman · Ms. Kathleen M. Webb · Stephen and Dorothy Weber · Ms. Carol A. Whitcomb · Mrs. Constance V.R. White · Edward T. Whitney, Jr. · Edward T. Whitney, Jr. · Dr. Michael Wiedman · Mr. and Mrs. Mordechai Wiesler · Mrs. Mary Wilkinson-Greenberg · Mr. and Mrs. Richard E. Willett · Georgia H. Williams · Mr. Jeffery D. Williams · Mr. and Mrs. John Williams · Mrs. Margaret Williams-DeCelles · Mr. Donald B. Wilson · Mrs. John J. Wilson · Mr. and Mrs. Leslie J. Wilson · Jeanne H. Wolf · Mr. David A. Wood · Chip and Jean Wood · Drs. Richard and Judith Wurtman · Mr. David Yalen · Lisl Zausmer · Isa Kaftal and George O. Zimmerman · Anonymous (31)

Next Program...

Wednesday, March 10, 7:30pm (Open Rehearsal)
Thursday, March 11, 8pm
Friday, March 12, 1:30pm
Saturday, March 13, 8pm
Tuesday, March 16, 8pm

RAFAEL FRÜHBECK DE BURGOS conducting

ALBÉNIZ

CÓRDOBA, FROM "CANTOS DE ESPAÑA" (ORCH. FRÜHBECK)
GRANADA, FROM "SUITE ESPAÑOLA" (ORCH. FRÜHBECK)
EL CORPUS EN SEVILLA, FROM "SUITE IBERIA" (ORCH. ARBÓS)

PROKOFIEV

VIOLIN CONCERTO NO. 1 IN D, OPUS 19
Andantino
Scherzo: Vivacissimo
Moderato—Allegro moderato

HILARY HAHN

{ I N T E R M I S S I O N }

RIMSKY-KORSAKOV

"SCHEHERAZADE," SYMPHONIC SUITE, OPUS 35
Largo e maestoso—Allegro non troppo
Lento—Andantino—Allegro molto—
Vivace scherzando—Allegro molto
ed animato
Andantino quasi allegretto
Allegro molto e frenetico—Vivo—
Spiritoso—Allegro non troppo
Maestoso

MALCOLM LOWE, SOLO VIOLIN

PRE-CONCERT TALKS BY HARLOW ROBINSON, NORTHEASTERN UNIVERSITY

Frequent guest conductor Rafael Frühbeck de Burgos returns this season for two weeks of concerts. This first series features the young American violin virtuoso Hilary Hahn in Prokofiev's alternately lyrical and witty Violin Concerto No. 1. The brilliant orchestrations by Enrique Arbós and Mr. Frühbeck de Burgos of characterful piano pieces by Spanish composer Isaac Albéniz, and then Rimsky-Korsakov's ever-popular, exotically Persian-tinged *Scheherezade* (inspired by *Arabian Nights*), paint evocative and colorful orchestral canvasses before and after the Prokofiev concerto.

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Wednesday, March 10, 7:30pm (Open Rehearsal)
Thursday 'A' March 11, 8-10:05
Friday 'A' March 12, 1:30-3:35
Saturday 'A' March 13, 8-10:05
Tuesday 'C' March 16, 8-10:05

RAFAEL FRÜHBECK DE BURGOS, conductor
HILARY HAHN, violin

ALBÉNIZ	Excerpts from *Cantos de España*, *Suite Española*, and *Iberia*
PROKOFIEV	Violin Concerto No. 1
RIMSKY-KORSAKOV	*Scheherazade*

Sunday, March 14, 3pm
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

MOZART	Oboe Quartet in F, K.370
VILLA-LOBOS	*Bachianas brasileiras* No. 6, for flute and bassoon
GANDOLFI	*Plain Song, Fantastic Dances*, for winds and strings
BRAHMS	Clarinet Quintet in B minor, Op. 115

Thursday, March 18, 10:30am (Open Rehearsal)
Thursday 'B' March 18, 8-10:10
Friday 'B' March 19, 1:30-3:40
Saturday 'B' March 20, 8-10:10

RAFAEL FRÜHBECK DE BURGOS, conductor
ALBINA SHAGIMURATOVA, soprano
ALICE COOTE, mezzo-soprano
ERIC CUTLER, tenor
ALFRED WALKER, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MENDELSSOHN	Incidental Music to *A Midsummer Night's Dream*
ROSSINI	*Stabat Mater*

Wednesday, March 24, 7:30pm (Open Rehearsal)
Thursday 'C' March 25, 8-10:15
Friday 'B' March 26, 1:30-3:45
Saturday 'A' March 27, 8-10:15
Tuesday 'B' March 30, 8-10:15

JAMES LEVINE, conductor
GERALD FINLEY, bass-baritone

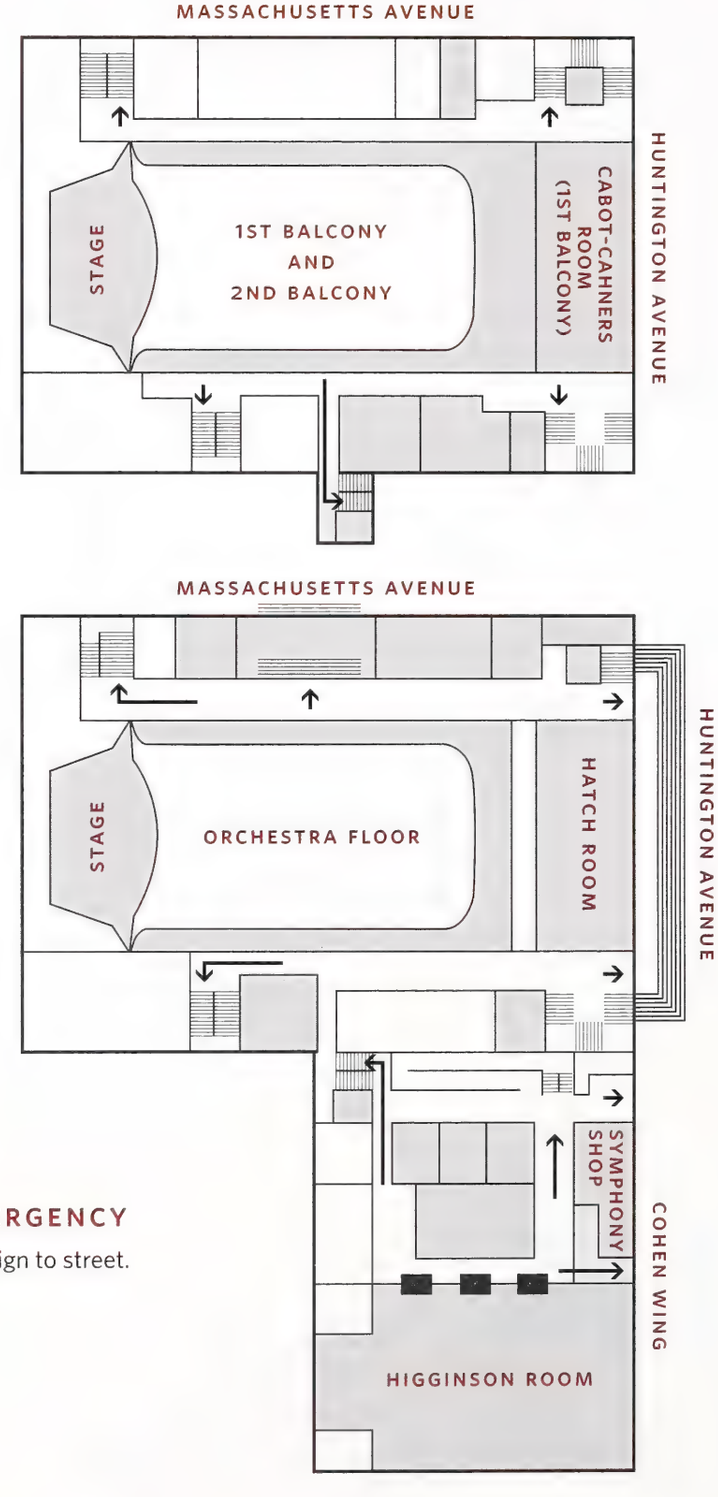
DEBUSSY	*Jeux*
LIEBERSON	*Songs of Love and Sorrow*, for baritone and orchestra (world premiere; BSO commission)
SCHUBERT	Symphony in C, *The Great*

Programs and artists subject to change.

MCC
massculturalcouncil.org

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

Symphony Hall Exit Plan



IN CASE OF EMERGENCY

Follow any lighted exit sign to street.
Do not use elevators.
Walk, do not run.

Symphony Hall Information

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

The Boston Symphony performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 11 a.m. until 6 p.m. Monday through Saturday. On concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WCRB All-Classical 99.5 FM.

BSO Friends: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9277 or e-mail bsobusinesspartners@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Cruise through the Winter in Style at North Hill

Imagine yourself with all the comforts and grandeur of an all-inclusive cruise vacation – in your own neighborhood!

Escape the New England winter doldrums...and enjoy the comfort of a fully furnished apartment home for a 90 day stay.



This offer includes:

- A luxury furnished apartment
- Daily gourmet dining and convenient take-out services
- Weekly housekeeping and linen service
- Concierge service
- Friendly and welcoming staff
- Covered underground parking
- Transportation to Needham, Wellesley and appointments
- An excellent library
- Common areas to sit and socialize
- Social events
- No snow shoveling
- New friends

Also enjoy the many dimensions of our innovative wellness program

- Heated pool, Jacuzzi and a host of aquatic classes
- Lifelong learning classes and lectures
- Cultural and arts opportunities
- Cardio, balance and strength exercise classes
- Yoga, Tai Chi, Feldenkrais
- Personal training and massage services
- Brain health programming and Posit Science "neurobics"
- Creative arts experiences
- Did we mention - no snow shoveling?!
- Really nice people!

Join more than 300 North Hill Residents as they sail smoothly through winter...

For further information on the cruise package, call Heather Parker at 781-433-6524 to learn more about reservations.



North Hill

Greater Boston's Premier Retirement Community

865 Central Avenue • Needham, MA 02492 • 781-433-6524 • www.northhill.org



The Boston Symphony Orchestra brings together many talents to create an extraordinary musical experience. At UBS, we understand that success relies on collaboration. It's why, as one of the world's leading financial firms, we work closely with our clients to deliver the customized solutions that help them pursue their goals. And it's why we celebrate the achievement of this outstanding orchestra along with you.

UBS is the season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

© UBS 2009. All rights reserved.

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
129th Season, 2009-2010



CHAMBER TEA V
Friday, March 5, at 2:30

COMMUNITY CONCERT IX
Sunday, March 14, at 3, at Endicott College, Beverly

The free Community Concerts are made possible by a generous grant from The Lowell Institute.

GLEN CHERRY, violin (1st violin in Shostakovich)
TATIANA DIMITRIADES, violin (1st violin in Wolf and Haydn)
REBECCA GITTER, viola
ADAM ESBENSEN, cello

WOLF — *Italian Serenade,* for string quartet

HAYDN — Quartet in C, Opus 20, No. 2
(*Sun* Quartet No. 2)
Moderato
Capriccio. Adagio
Menuet: Allegretto
Fuga a quattro soggetti

SHOSTAKOVICH — Quartet No. 9 in E-flat, Opus 117
(played without pause)
Moderato con moto—
Adagio—
Allegretto—
Adagio—
Allegro

Hugo Wolf (1860-1903)
Italian Serenade, for string quartet

Hugo Wolf was first and foremost a vocal composer. His songs—there are several hundred—represent for many a pinnacle of the Lied genre in the second half of the nineteenth century. Like Schubert, Wolf grew up in an environment in which his earliest compositional efforts were performed by friends and extended family at the family home at Windischgraz, Styria (now Slovenj Gradec, in Slovenia). His Romantic inclinations led him to poetry, and he was to become the most prolific and sensitive composers of art songs of his generation.

Talented but prone to mood swings and uninterested in anything but music, at fifteen he was allowed to move to Vienna to stay with an aunt while he attended the Vienna Conservatory. (There he became friendly with Mahler, also a conservatory student at that time.) The development of his style was affected by hero-worship of Wagner, whom he met briefly in 1875. A later encounter with the gruff Brahms in 1879 solidified his membership in the pro-Wagner and Liszt, anti-Brahms camp. By that time, he had been dismissed from the Conservatory for disciplinary reasons, and was making a living teaching music to the children of well-to-do Viennese families (a situation, given his impatience for this vocation, that amounted to patronage). Throughout his life, in spite of some successes, he was frustrated by lack of opportunity for performances of his music.

With the exception of orchestrations of his songs, the *Italian Serenade* in its expanded scoring for string orchestra is the only Wolf work to be heard with any frequency in the orchestral repertoire. The piece began life as it is performed here, however—as a movement for string quartet. He wrote the piece in 1887, later deciding to enlarge it as a suite for string orchestra in several movements, although this was never completed and the orchestral version remains just a single movement. Like a tiny symphonic poem, the piece seems to harbor a narrative of sorts with its strong themes and contrasting sections, worked out in a flowing, organic structure. Wolf, who had never been to Italy when he wrote this piece, seems to have been influenced as much by Franz Liszt's fascination with and travels in Italy as by Liszt's music.

—Robert Kirzinger

Upcoming Community Concerts

CHAMBER MUSIC PERFORMED BY MEMBERS OF THE
BOSTON SYMPHONY ORCHESTRA

Sunday, April 25, at 3 p.m. • Villa Victoria Center for the Arts, Boston
Sunday, May 2, at 3 p.m. • New Life Communnity Church, Framingham

Free admission with reservation. To reserve tickets, please call
SymphonyCharge at (617) 266-1200 or 888-266-1200.

For more information, log onto bso.org.

Franz Joseph Haydn (1732-1809)
Quartet in C, Opus 20, No. 2

"There is perhaps no single or sextuple opus in the history of instrumental music which has achieved so much or achieved it so quietly," declared the eminent musical commentator Donald Francis Tovey about Haydn's six quartets Opus 20—nicknamed "Sun" because of the image of a rising sun on an early edition. Haydn, universally acknowledged "father" of the medium, had already established the string quartet's "seriousness and richness" (Charles Rosen, another distinguished commentator) with his Opus 17 set of 1771, but in Opus 20, written just a year later, he finally and fully achieved the ideal quartet texture—that of a conversation among four equals.

We don't know for whom Haydn wrote Opus 20, though it may have been for patrons in Vienna. (The pioneering English music historian Charles Burney describes the delighted Viennese audience at a concert of Haydn quartets in September 1772.) What we do know—regardless of further developments in the genre during Haydn's long subsequent career, not to mention those of later giants like Beethoven, Bartók, and Shostakovich—is that Opus 20 stands tall as the miraculous first peak in string quartet history, equaled, but arguably never surpassed. What makes these quartets so special? First, there's the formal freedom of these quartets, admittedly a special virtue of Haydn's music almost from the start of his career, but here consistently put to specific expressive ends. Another distinguishing feature of Opus 20 is the heightened sense of tonal color, a happy by-product of the new independence granted each instrumental part throughout the set.

No. 2 in C major (Hob. 32), a remarkable quartet even for this set, begins with the theme in three-part counterpoint, led by the cello; and in the richly modulating development of this "luxuriantly" scored movement (Tovey), the lowest instrument again takes charge. Haydn, unusually, gives the second movement a name: "Capriccio"—not that there's anything lighthearted about this extraordinary piece; the meaning here is closer to "fantasia." This formally and harmonically free slow movement suggests a Gluck opera scene-without-words. Its long introduction, a menacing unison minor-mode "Baroque" recitative, is starkly contrasted with the elegant major-mode cello theme that launches a "classical" sonata-form exposition. The quasi-development section treats both the "Baroque" and "classical" material; then, skipping over a recapitulation, it leads directly to the minuet movement, itself mixing major and minor and, in the Trio section, transforming the stark unison gesture of the Capriccio into something altogether gentler. Another, less obvious example of this quartet's new degree of cyclic integration is the subtle relationship between the minuet section and the opening movement. The finale brings a rare combination of seriousness—there are no fewer than four fugal subjects, treated with a contrapuntal mastery worthy of Bach—and lightheartedness, a nonchalant levity and wit that could only have come from Haydn.

—Richard Evidon

Dmitri Shostakovich (1906-75)
Quartet No. 9 in E-flat, Opus 117

When Shostakovich worked in the string quartet medium, the Soviet government did not expect him to make the sort of Grand Optimistic National Statement they desired from his symphonies. Thus, side by side with his patriotic 1950s and early-'60s symphonies (No. 11, *The Year 1905*, and No. 12, *The Year 1917*), he poured deeply personal music into his string quartets 6, 7, and 8 without provoking censure. Difficulties arose, however, from the social commentary in Shostakovich's *Babi Yar* Symphony (No. 13), and in 1964 he plunged back into chamber music, composing two quartets.

Completed between May 2 and May 28 of that year, Shostakovich's Quartet No. 9 in E-flat major, Opus 117, is not so intensely grim as his towering Eighth Quartet but has a sober agenda nonetheless, and its mordant humor is far from lighthearted. Cast in five movements played without pause, the Quartet No. 9 is a finale-centered work: its closing Allegro is more than twice as long as any of the other movements and binds up previous thematic threads. In the opening movement, the repeated notes that begin the plaintive initial melody, and the two-alternating-note murmurs beneath it, are both crucial. Later, Shostakovich descends the social scale for a sturdy *staccato* cello theme accompanied by off-beat *pizzicato*s. When the first theme glumly returns, it displays a triple-time alter ego.

From a sustained viola note, the second movement emerges, a lamentation that begins chordally, but later allows a florid vocal role for violin. Suddenly the violin's cantilena fragments into *staccati* and a derisive perpetual-motion *galop* saunters in, commencing the third movement. Here an absurd repeated-note fanfare bizarrely recalls the *William Tell* Overture. As the first *staccato* fragments reappear, the violin keens a slow, sad melody, and a sudden transformation of this theme into a lower-string chorale brings another Adagio. After a relatively extroverted violin excursion, the chorale melody returns in pizzicato chords. In a central portion, a dissonant chordal wash builds up and the violin becomes frantic. The gloomy chorale resurfaces, and its two-undulating-notes accompaniment evolves into a slashing waltz, which launches the finale. Subsequent phrases sardonically transform the Adagio's violin orations. Later, sawing repeated-note bass drones divide the measure into two, rather than three, beats. The violin punches out the chorale, punctuated by jeering *glissandi*, along with monomaniacal repeated-note brays. The waltz resumes with a whisper, and in the ensuing crescendo, the chorale begins to nag. A discordant *fugato* eventually coalesces into massive chords; then, against a sustained *tremolo*, the cello delivers an impassioned cadenza, recalling the slow movement's *pizzicati* and orations. Shostakovich's coda adds the "alter ego" to the other recycled motifs, with the fanfare-figure prominent in a manic crescendo toward a final *fortississimo*.

—Benjamin Folkman

Violinist **Glen Cherry** grew up in a musical family in South Dakota. He attended the Interlochen Arts Academy and went on to study with James Buswell at the New England Conservatory of Music, receiving a bachelor of music degree with distinction. He was a Tanglewood Music Center Fellow for three summers and served as concertmaster of the TMC Orchestra. Mr. Cherry performed with the National Symphony Orchestra for three years before moving to Boston. Prior to that, he served as associate concertmaster of the Fort Wayne Philharmonic and rotating concertmaster of the New World Symphony. Mr. Cherry enjoys playing chamber music and has performed at the Gardner Museum and in Distler Hall at Tufts University. His most recent appearances as a soloist include performances of Lou Harrison's Violin Concerto and Vivaldi's *Four Seasons*. Glen Cherry joined the Boston Symphony Orchestra in January 2006.

Born and raised in New York, **Tatiana Dimitriades** joined the Boston Symphony Orchestra at the beginning of the 1987-88 season and holds the Stephanie Morris Marryott and Franklin J. Marryott chair as a member of the BSO's violin section. She attended the Pre-College Division of the Juilliard School and earned her bachelor's and master's degrees, as well as an artist diploma, from the Indiana University School of Music, where she was awarded the performer's certificate in recognition of outstanding musical performance. A recipient of the Lili Boulanger Memorial Award, Ms. Dimitriades has also won the Guido Chigi Saracini Prize, presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. An active chamber musician, she has been a member of the Boston Artists Ensemble, Boston Conservatory Chamber Ensemble, and Walden Chamber Players. She was concertmaster of the Newton Symphony Orchestra, with which she appeared often as a concerto soloist, and is currently concertmaster of the New Philharmonia Orchestra. She continues to perform frequently in recital and chamber music performances throughout New England. Other solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York and an appearance as soloist in Mendelssohn's Violin Concerto at the Grand Teton Music Festival.

Born in Canada, violist **Rebecca Gitter** began studying Suzuki violin at seven and viola at thirteen. In May 2001 she received her bachelor of music degree from the Cleveland Institute of Music, where she was a student of Robert Vernon, having previously studied in Toronto, Ontario. While at CIM she was the recipient of the Institute's Annual Viola Prize and the Robert Vernon Prize in Viola, and twice received honorable mention in the school's concerto competition, resulting in solo performances. Among other honors, she was the 2000 recipient of Toronto's Ben Steinberg Jewish Musical Legacy Award and, prior to her BSO appointment, was offered a position in the Detroit Symphony Orchestra. She was a summer participant in the Taos School of Music, the Marlboro Festival, Ravinia's Steans Institute for Young Artists, and the National Academy and National Youth Orchestras of Canada. Ms. Gitter joined the viola section of the Boston Symphony Orchestra in August 2001.

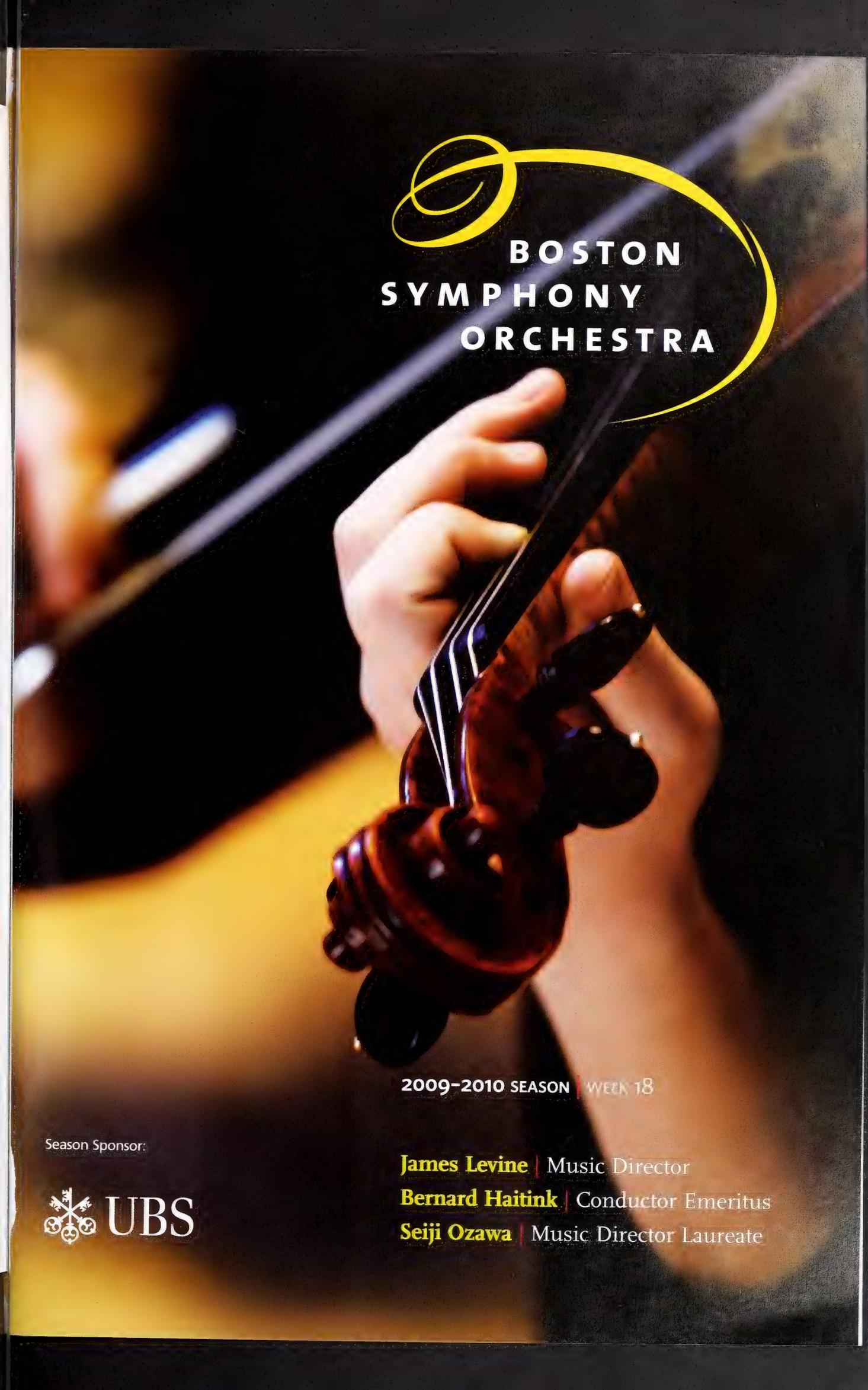
Cellist **Adam Esbensen** joined the Boston Symphony Orchestra in September 2008, after five years with the Oregon Symphony. He began his studies at the Cleveland Institute of Music, where he studied with Stephen Geber; he earned his master of music degree and a performance award from the Mannes College of Music. During his two years in New York City, Mr. Esbensen studied with Timothy Eddy and performed around the state as part of the Mozart and Chopin festivals. In 2001 he joined the cello section of the Louisville Orchestra, where he played for two years before moving back to his home state of Oregon. While living in Portland, he took an interest in new music as a member of the Fear No Music ensemble and at the Ernest Bloch Composer's Symposium. Mr. Esbensen spent summers at festivals in Taos, Vail, Spoleto (Italy), Bellingham, and San Luis Obispo. Other teachers and influences include Hamilton Cheifetz, John Kadz, and Pamela Frame.

THE BSO ONLINE

watch listen explore

BUY TICKETS • SUBSCRIBE • DONATE
PROGRAM LISTINGS • SPECIAL EVENTS
DOWNLOAD PODCASTS • BIOGRAPHIES
HISTORICAL FACTS • NEW AMENITIES

VISIT US AT BSO.ORG


BOSTON
SYMPHONY
ORCHESTRA
2009-2010 SEASON | WEEK 18
Season Sponsor:
UBS
James Levine | Music Director
Bernard Haitink | Conductor Emeritus
Seiji Ozawa | Music Director Laureate


HERMÈS
PARIS
HERMÈS, LIFE AS A TALE
"Jypsière" bag
in taurillon Clémence.
Boston
320 Boylston Street
(617) 482-8707
Hermes.com

Table of Contents | Week 18

15 BSO NEWS

23 ON DISPLAY IN SYMPHONY HALL

25 BSO MUSIC DIRECTOR JAMES LEVINE

28 THE BOSTON SYMPHONY ORCHESTRA

31 THIS WEEK'S PROGRAM

Notes on the Program

33 Isaac Albéniz

39 Sergei Prokofiev

45 Nikolai Rimsky-Korsakov

51 To Read and Hear More...

Guest Artists

57 Rafael Frühbeck de Burgos

59 Hilary Hahn

64 SPONSORS AND DONORS

72 FUTURE PROGRAMS

74 SYMPHONY HALL EXIT PLAN

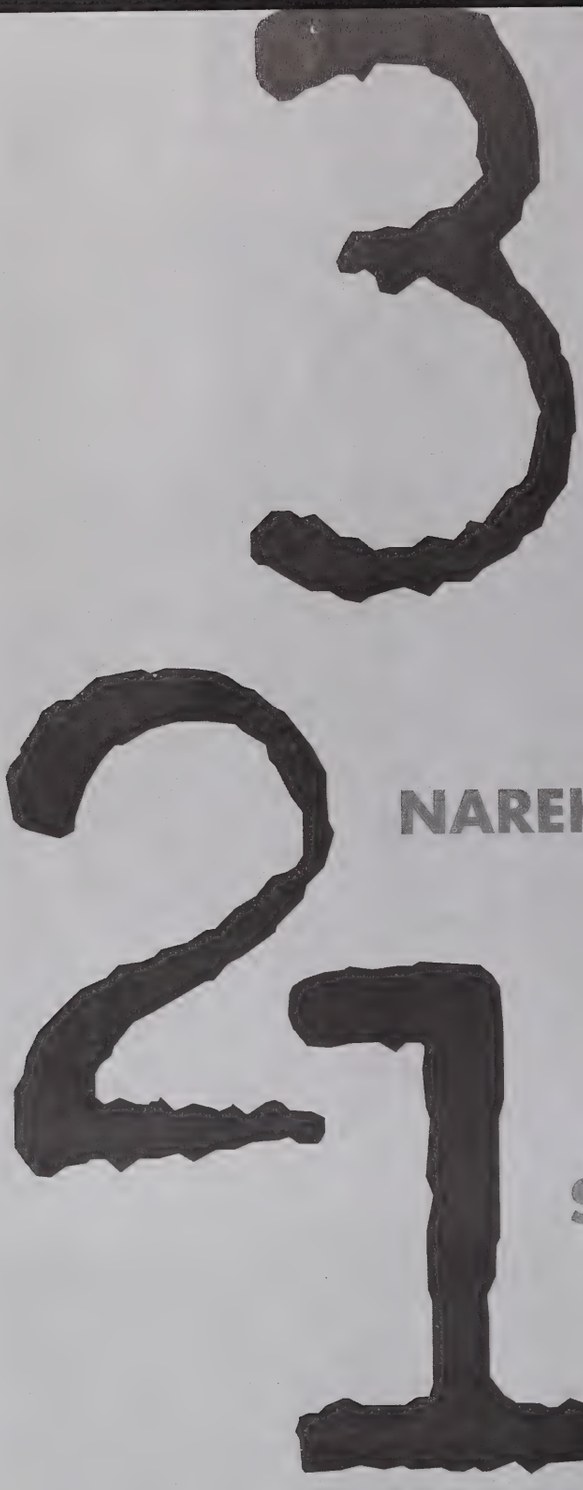
75 SYMPHONY HALL INFORMATION

THIS WEEK'S PRE-CONCERT TALKS ARE GIVEN BY HARLOW ROBINSON OF NORTHEASTERN UNIVERSITY.

program copyright ©2010 Boston Symphony Orchestra, Inc.

design by Hecht Design, Arlington, MA
cover photograph by Charles Gauthier

BOSTON SYMPHONY ORCHESTRA
Symphony Hall, 301 Massachusetts Avenue
Boston, MA 02115-4511
(617) 266-1492 bso.org



New England Conservatory presents

NEC Philharmonia
conducted by

HUGH WOLFF

Calderwood
Director of Orchestras

featuring Artist Diploma Cellist

NAREK HAKHNAZARYAN

Barber Adagio for Strings
Schumann Cello Concerto
Shostakovich Symphony No. 10

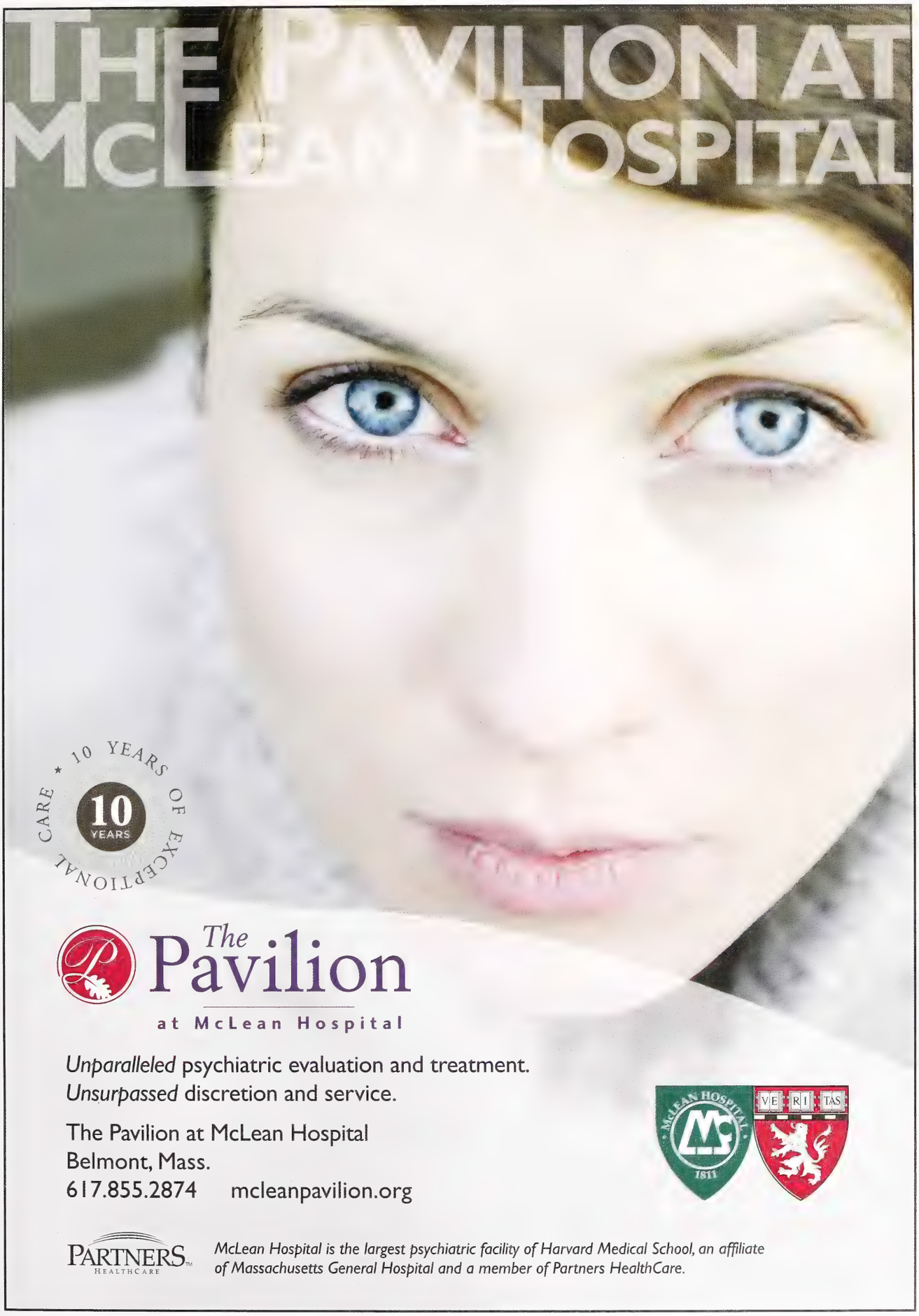
SYMPHONY HALL

Wednesday, April 7 at 8 pm

BlastOff

Tickets: $25 /$10. WGBH members: 2 for 1 with ID.
bso.org, 1-888-266-1200, or the Symphony Hall box office.
necmusic.edu/symphony

NEC NEW ENGLAND CONSERVATORY



The Pavilion

at McLean Hospital

Unparalleled psychiatric evaluation and treatment.
Unsurpassed discretion and service.

The Pavilion at McLean Hospital
Belmont, Mass.
617.855.2874 mcleanpavilion.org

PARTNERS HEALTHCARE

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

Healthy is

marching to the beat of your own drum.

Fill in YOUR blank
bidmc.org



Beth Israel Deaconess
Medical Center



A teaching hospital of
Harvard Medical School



JAMES LEVINE, MUSIC DIRECTOR
RAY AND MARIA STATA MUSIC DIRECTORSHIP, FULLY FUNDED IN PERPETUITY

BERNARD HAITINK, CONDUCTOR EMERITUS
LACROIX FAMILY FUND, FULLY FUNDED IN PERPETUITY

SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

129th season, 2009–2010

TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

OFFICE OF THE CHAIRMAN Diddy Cullinane, Vice-Chairman • Stephen Kay, Vice-Chairman • Edmund Kelly, Vice-Chairman • Robert P. O'Block, Vice-Chairman • Roger T. Servison, Vice-Chairman • Vincent M. O'Reilly, Treasurer

George D. Behrakis • Alan Bressler • Jan Brett • Samuel B. Bruskin • Paul Buttenwieser • Eric D. Collins • Cynthia Curme • Alan J. Dworsky • William R. Elfers • Judy Moss Feingold, ex-officio • Nancy J. Fitzpatrick • Thelma E. Goldberg • Michael Gordon • Brent L. Henry • Charles H. Jenkins, Jr. • Edward H. Linde† • John M. Loder • Carmine A. Martignetti • Robert J. Mayer, M.D. • Nathan R. Miller • Richard P. Morse • Aaron J. Nurick, ex-officio • Susan W. Paine • Carol Reich • Edward I. Rudman • Hannah H. Schneider† • Arthur I. Segel • Thomas G. Stemberg • Caroline Taylor • Stephen R. Weber • Stephen R. Weiner • Robert C. Winters

LIFE TRUSTEES

Vernon R. Alden • Harlan E. Anderson • David B. Arnold, Jr. • J.P. Barger • Leo L. Beranek • Deborah Davis Berman • Peter A. Brooke • Helene R. Cahners • James F. Cleary • John F. Cogan, Jr. • Mrs. Edith L. Dabney • Nelson J. Darling, Jr. • Nina L. Doggett • Mrs. John H. Fitzpatrick • Dean W. Freed • Edna S. Kalman • George Krupp • Mrs. August R. Meyer • Mrs. Robert B. Newman • William J. Poorvu • Irving W. Rabb • Peter C. Read • Richard A. Smith • Ray Stata • John Hoyt Stookey • Wilmer J. Thomas, Jr. • John L. Thorndike • Dr. Nicholas T. Zervas

OTHER OFFICERS OF THE CORPORATION

Mark Volpe, Managing Director • Thomas D. May, Chief Financial Officer • Suzanne Page, Clerk of the Board

BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Judy Moss Feingold, Chairman • William F. Achtmeyer • Noubar Afeyan • David Altshuler • Diane M. Austin • Judith W. Barr • Lucille M. Batal • Linda J.L. Becker • George W. Berry • Paul Berz • James L. Bildner • Mark G. Borden • Partha Bose • Anne F. Brooke • Stephen H. Brown • Gregory E. Bulger • Joanne Burke • Ronald G. Casty • Carol Feinberg Cohen • Susan Bredhoff Cohen • Richard F. Connolly, Jr. • Charles L. Cooney • Ranny Cooper • James C. Curvey • Gene D. Dahmen • Mrs. Miguel de Bragança • Paul F. Deninger • Ronald F. Dixon • Ronald M. Druker • Alan Dynner • Ursula Ehret-Dichter • John P. Eustis II • Joseph F. Fallon • Thomas E. Faust, Jr. • Steven S. Fischman • John F. Fish • Myrna H. Freedman • Carol Fulp • Robert Gallery • Robert P. Gittens • Carol Henderson • Susan Hockfield • Roger Hunt • William W. Hunt • Valerie Hyman • Ernest Jacquet • Everett L. Jassy • Stephen J. Jerome • Darlene Luccio Jordan, Esq. • Paul L. Joskow • Stephen R. Karp • Douglas A. Kingsley • Robert Kleinberg • Farla H. Krentzman • Peter E. Lacaillade • Charles Larkin • Robert J. Lepofsky • Christopher J. Lindop • Nancy K. Lubin • Jay Marks • Jeffrey E. Marshall • Joseph B. Martin, M.D. • C. Ann Merrifield • Dr. Martin C. Mihm, Jr. • Maureen Miskovic • Robert Mnookin • Paul M. Montrone • Sandra O. Moose • Robert J. Morrissey •



Knowing wealth. Knowing you.

The more you get to know us, the more you'll know why the bond we have with our clients is so long-lasting. It's because we create deep and trusting relationships with each client.

After all, we've been right here in the heart of Boston for nearly two centuries, personally guiding both old and new generations of New Englanders with conservative, yet forward-thinking, investment management advice and sophisticated tax, trust and estate planning.

If you're attracted to the true value of an individual relationship with highly personalized service, please call Jay Emmons, Executive Vice President, today at 617-523-1635. At Welch & Forbes, we know wealth. And we know you.

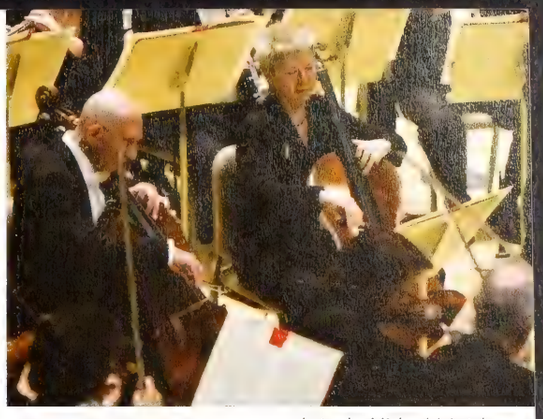
WF

WELCH & FORBES LLC

Private Wealth Management since 1838

45 School Street, Boston Massachusetts 02108 **welchforbes.com**





photos by Michael J. Lutch

Evelyn Stefansson Nef† • Robert T. O'Connell • Peter Palandjian • Vincent Panetta, Jr. • Diane Patrick • Joseph Patton • Ann M. Philbin • May H. Pierce • Claudio Pincus • Joyce L. Plotkin • Jonathan Poorvu • Dr. John Thomas Potts, Jr. • William F. Pounds • Dr. Tina Young Poussaint • Claire Pryor • Patrick J. Purcell • John Reed • Dr. Carmichael Roberts • Susan Rothenberg • Alan Rottenberg • Joseph D. Roxe • Kenan Sahin • Gilda Slifka • Christopher Smallhorn • Margery Steinberg • Theresa Stone • Patricia L. Tambone • Jean Tempel • Douglas Thomas • Mark D. Thompson • Albert Togut • Diana Osgood Tottenham • Joseph M. Tucci • Robert A. Vogt • David C. Weinstein • Christoph Westphal • James Westra • Patricia Plum Wylde • Dr. Michael Zinner • D. Brooks Zug

OVERSEERS EMERITI

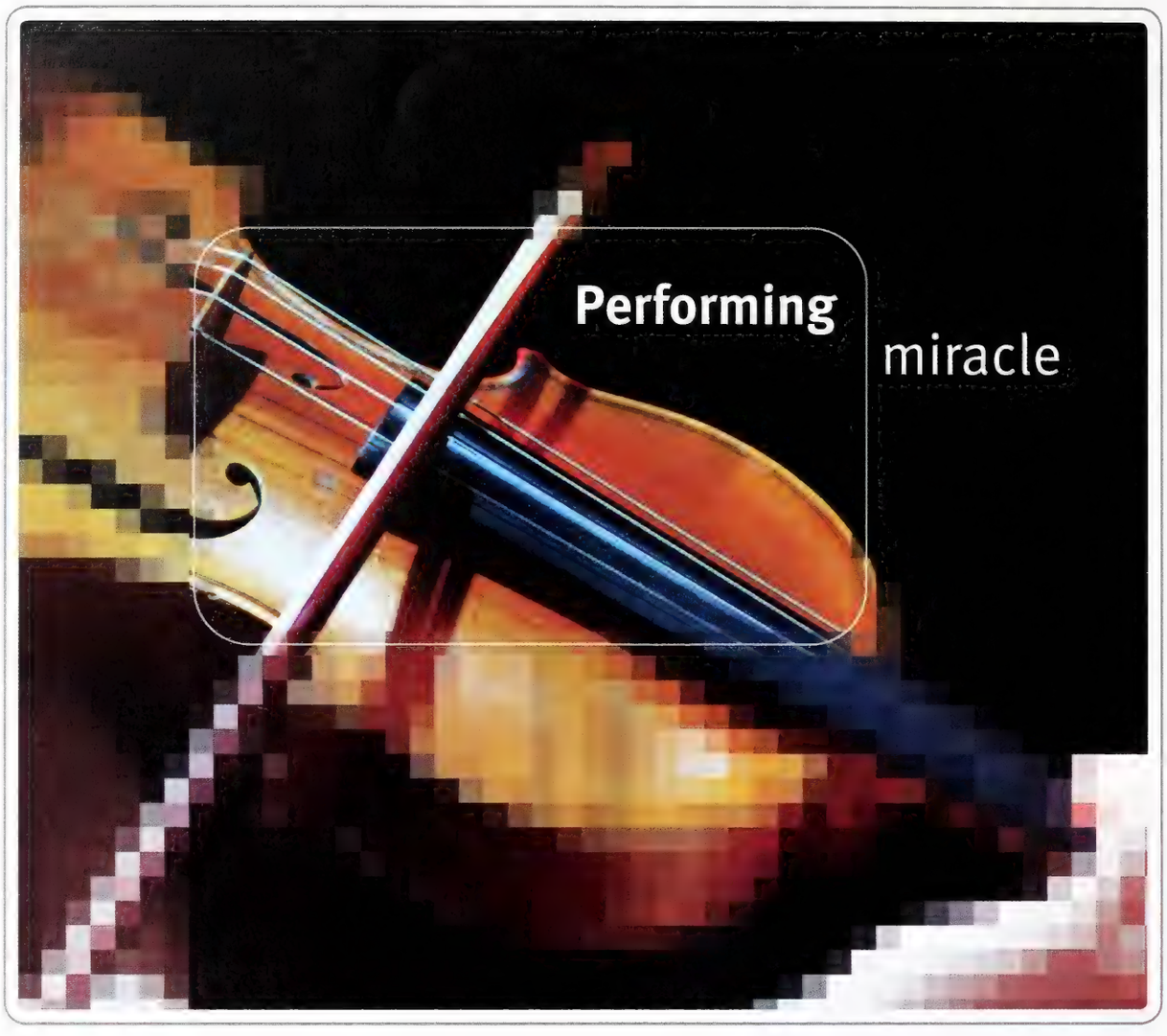
Helaine B. Allen • Marjorie Arons-Barron • Caroline Dwight Bain • Sandra Bakalar • William T. Burgin • Mrs. Levin H. Campbell • Earle M. Chiles • Mrs. James C. Collias • Joan P. Curhan • Phyllis Curtin • Tamara P. Davis • Disque Deane • Betsy P. Demirjian • JoAnne Walton Dickinson • Phyllis Dohanian • Goetz B. Eaton • Harriett Eckstein • George Elvin • Pamela D. Everhart • J. Richard Fennell • Lawrence K. Fish • Peter H.B. Frelinghuysen • Mrs. Thomas Galligan, Jr. • Mrs. James Garivaltis • Dr. Arthur Gelb • Jordan Golding • Mark R. Goldweitz • Michael Halperson • John Hamill • Deborah M. Hauser • Mrs. Richard D. Hill • Marilyn Brachman Hoffman • Lola Jaffe • Michael Joyce • Martin S. Kaplan • Mrs. S. Charles Kasdon • Mrs. Gordon F. Kingsley • David I. Kosowsky • Robert K. Kraft • Benjamin H. Lacy • Mrs. William D. Larkin • Edwin N. London • Frederick H. Lovejoy, Jr. • Diane H. Lupean • Mrs. Charles P. Lyman • Mrs. Harry L. Marks • Joseph C. McNay • Albert Merck • John A. Perkins • Daphne Brooks Prout • Robert E. Remis • John Ex Rodgers • Roger A. Saunders • Lynda Anne Schubert • Mrs. Carl Shapiro • L. Scott Singleton • Charles A. Stakely • Patricia Hansen Strang • Samuel Thorne • Paul M. Verrochi • Robert A. Wells • Mrs. Joan D. Wheeler • Margaret Williams-DeCelles • Mrs. Donald B. Wilson† • Mrs. John J. Wilson • Richard Wurtman, M.D.

† Deceased

EXECUTIVE COMMITTEE OF THE BOSTON SYMPHONY ASSOCIATION OF VOLUNTEERS

Aaron J. Nurick, Chair • Charles Jack, Vice-Chair, Boston • Wilma Michaels, Vice-Chair, Tanglewood • Audley Fuller, Secretary • Richard Dixon, Co-Chair Education, Boston • Gerald Dreher, Co-Chair Membership Administration, Boston • Ellen Mayo, Co-Chair Community Outreach and Audience Development, Boston • Augusta Liebowitz, Co-Chair Education, Tanglewood • Alexandra Warshaw, Co-Chair Membership Administration, Tanglewood • Howard Arkans, Co-Chair Community Outreach and Audience Development, Tanglewood • William Ballen, Ushers and Programmers Liaison, Tanglewood • Ken Singer, Glass House Liaison, Tanglewood

EMC²
where information lives®



EMC is proud to support the Boston Symphony Orchestra.

The global icon of artistic virtuosity known as the Boston Symphony Orchestra is also the world's largest orchestral organization. The BSO understands the critical role information plays in its business, and turns to information infrastructure solutions from EMC to help keep its intricate operations a miracle of performance. We're proud to help the BSO bring the power of information to life—information that illuminates what's possible and that can move the world forward.

Learn more at www.EMC.com.

EMC², EMC, and where information lives are registered trademarks of EMC Corporation. All other trademarks used herein are the property of their respective owners.
© Copyright 2008 EMC Corporation. All rights reserved.

Administration

Mark Volpe, *Managing Director, Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity*

Anthony Fogg, *Artistic Administrator*

Marion Gardner-Saxe, *Director of Human Resources*

Ellen Highstein, *Director of Tanglewood Music Center, Tanglewood Music Center Directorship endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman*

Bernadette M. Horgan, *Director of Public Relations*

Thomas D. May, *Chief Financial Officer*

Kim Noltemy, *Director of Sales, Marketing, and Communications*

Bart Reidy, *Director of Development—Institutional Giving, Events, and Administration*

Elizabeth P. Roberts, *Director of Development—Campaign and Individual Giving*

Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, Senior Archivist • **Felicia Burrey Elder,** Executive Assistant to the Managing Director • **Vincenzo Natale,** Chauffeur/Valet • **Claudia Robaina,** Manager of Artists Services • **Benjamin Schwartz,** Assistant Artistic Administrator

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, Director of Concert Operations

H.R. Costa, Technical Director • **Leslie DeRoche,** Concert Operations Administrator • **Vicky Dominguez,** Operations Manager • **Jake Moerschel,** Assistant Stage Manager • **Leah Monder,** Production Manager • **John Morin,** Stage Technician • **Mark C. Rawson,** Stage Technician • **Mark B. Rulison,** Chorus Manager

BOSTON POPS

Dennis Alves, Director of Artistic Planning

Gina Randall, Administrative/Operations Coordinator • **Margo Saulnier,** Assistant Director of Artistic Planning • **Amanda Severin,** Manager of Artistic Services/Assistant to the Pops Conductor

BUSINESS OFFICE

Sarah J. Harrington, Director of Planning and Budgeting • **Mia Schultz,** Director of Investment Operations and Compliance • **Pam Wells,** Controller

Mimi Do, Budget Manager • **Thomas Engeln,** Budget Assistant • **Michelle Green,** Executive Assistant to the Business Management Team • **Karen Guy,** Accounts Payable Supervisor • **David Kelts,** Staff Accountant • **Minnie Kwon,** Payroll Associate • **John O'Callaghan,** Payroll Supervisor • **Nia Patterson,** Accounts Payable Assistant • **Harriet Prout,** Accounting Manager • **Teresa Wang,** Staff Accountant • **Audrey Wood,** Senior Investment Accountant

one night,
two great *traditions*

NEW ENGLAND COFFEE
Official Coffee
of Symphony Hall

"New England Coffee is delighted to be the Official Coffee of the Boston Symphony Orchestra and the Boston Pops. As a family-owned business for over 90 years, we share a commitment to quality and tradition that the BSO has championed for over 125 years. With these common values and a dedication to quality, we invite you to enjoy tonight's performance." - *Jim Kaloyanides*
PRESIDENT AND COO
OF NEW ENGLAND COFFEE



www.newenglandcoffee.com

DEVELOPMENT

Joseph Chart, Director of Major Gifts • **Nina Jung**, Director of Development Events and Volunteer Outreach • **Ryan Losey**, Director of Foundation and Government Relations • **Jennifer Roosa**, Director of Development Research and Information Systems • **George Triantaris**, Director of Principal and Planned Giving

Amanda Aldi, Data Project Coordinator • **Stephanie Baker**, Campaign Manager • **Susan Beaudry**, Manager of Tanglewood Business Partners • **Emily Borababy**, Manager of Development Communications • **Dulce Maria de Borbon**, Beranek Room Hostess • **Cullen E. Bouvier**, Donor Relations Officer • **Maria Capello**, Grant Writer • **Diane Cataudella**, Associate Director of Donor Relations • **Sabine Chouljian**, Manager of Development Events and Volunteer Services • **Kerri Cleghorn**, Associate Director, Business Partners • **Allison Cooley**, Associate Director of Society Giving • **Emily Diaz**, Donor Information and Data Coordinator • **Marcy Bouley Eckel**, Associate Director of Direct Fundraising • **Laura Frye**, Assistant Manager of Society Giving • **David Grant**, Development Operations Manager • **Barbara Hanson**, Major Gifts Officer • **Emily Horsford**, Manager of Donor Relations • **Sabrina Karpe**, Donor Relations Coordinator • **Angela Kaul**, Assistant Manager of Planned Giving • **Dominic Margaglione**, Donor Ticketing Associate • **Jill Ng**, Senior Major and Planned Giving Officer • **Madge Nimocks**, Development Communications Writer • **Suzanne Page**, Associate Director for Board Relations • **Emily Reeves**, Major Gifts Coordinator • **Amanda Roosevelt**, Executive Assistant • **Laura Sancken**, Coordinator, Development Events and Volunteer Services • **Joyce M. Serwitz**, Major Gifts and Campaign Advisor • **Alexandria Sieja**, Assistant Manager of Development Events and Volunteer Services • **Yong-Hee Silver**, Major Gifts Officer • **Kenny Smith**, Acknowledgment and Gift Processing Coordinator • **Stephanie J. Smith**, Annual Fund Project Coordinator • **Mary E. Thomson**, Associate Director of Corporate Giving • **Szeman Tse**, Assistant Director of Development Research • **Romain Tsiplakis**, Graphic Designer

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, Director of Education and Community Programs

Claire Carr, Manager of Education Programs • **Sarah Glenn**, Assistant Manager of Education and Community Programs • **Emilio Gonzalez**, Manager of Curriculum Research and Development • **Darlene White**, Manager, Berkshire Education and Community Programs

FACILITIES

C. Mark Cataudella, Director of Facilities

SYMPHONY HALL OPERATIONS **Christopher Hayden**, Facilities Manager • **Tyrone Tyrell**, Security and Environmental Services Manager

Charles F. Cassell, Jr., Facilities Compliance and Training Coordinator • **Stella Easland**, Switchboard Operator • **Michael Finlan**, Switchboard Supervisor • **Judith Melly**, Facilities Coordinator • **Shawn Wilder**, Mailroom Clerk

MAINTENANCE SERVICES **Jim Boudreau**, Electrician • **Thomas Davenport**, Carpenter • **Michael Frazier**, Carpenter • **Paul Giaimo**, Electrician • **Steven Harper**, HVAC • **Sandra Lemerise**, Painter • **Michael Maher**, HVAC ENVIRONMENTAL SERVICES **Landel Milton**, Lead Custodian • **Rudolph Lewis**, Assistant Lead Custodian • **Desmond Boland** • **Julien Buckmire** • **Claudia Ramirez Calmo** • **Angelo Flores** • **Gaho Boniface Wahi**

TANGLEWOOD OPERATIONS **David P. Sturma**, Director of Tanglewood Facilities and BSO Liaison to the Berkshires

Ronald T. Brouker, Supervisor of Tanglewood Crew • **Robert Lahart**, Electrician • **Peter Socha**, Carpenter • **Robert Casey** • **Stephen Curley** • **Richard Drumm** • **Bruce Huber**

HUMAN RESOURCES

Susan Olson, Human Resources Recruiter • **Heather Mullin**, Human Resources Manager • **Kathleen Sambuco**, Benefits Manager

Part of *Gardner After Hours* — a new kind of night out
in Boston's most inspiring setting

AVANT GARDNER

Cutting-Edge Classical

Thursday, March 18, 7PM

CENTURY CLASSICS
Special Guest Christian Wolff
Featuring the Callithumpian Consort

Tickets $5-$23
Online, by phone, or at the door

WWW.GARDNERMUSEUM.ORG

ISABELLA
STEWART GARDNER
MUSEUM

280 THE FENWAY BOSTON MA
BOX OFFICE 617 278 5156

INFORMATION TECHNOLOGY

Timothy James, Director of Information Technology

Guy W. Brandenstein, User Support Specialist • **Andrew Cordero**, Manager of User Support • **David Tucker**, Infrastructure Systems Manager • **Brian Van Sickle**, User Support Specialist

PUBLIC RELATIONS

Kathleen Drohan, Associate Director of Public Relations • **Taryn Lott**, Public Relations Supervisor

PUBLICATIONS

Marc Mandel, Director of Program Publications

Robert Kirzinger, Assistant Director of Program Publications—Editorial • **Eleanor Hayes McGourty**, Assistant Director of Program Publications—Production and Advertising

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, Ticket Operations Manager • **Helen N.H. Brady**, Director of Group Sales • **Alyson Bristol**, Director of Corporate Sponsorships • **Sid Guidicianne**, Front of House Manager • **James Jackson**, Call Center Manager • **Roberta Kennedy**, Buyer for Symphony Hall and Tanglewood • **Sarah L. Manoog**, Director of Marketing Programs • **Michael Miller**, Director of Ticketing

Megan Bohrer, Group Sales Coordinator • **Gretchen Borzi**, Marketing Production Manager • **Rich Bradway**, Associate Director of E-Commerce and New Media • **Samuel Brewer**, SymphonyCharge Representative • **Allegra Brooke**, Corporate Sponsorship Coordinator • **Lenore Camassar**, Associate Manager, SymphonyCharge • **Theresa Condito**, Access Services Administrator/Subscriptions Associate • **Susan Coombs**, SymphonyCharge Coordinator • **Jonathan Doyle**, Junior Graphic Designer • **Paul Ginocchio**, Manager, Symphony Shop and Tanglewood Glass House • **Erin Glennon**, Graphic Designer • **Randie Harmon**, Customer Service and Special Projects Manager • **Matthew Heck**, Marketing Projects Coordinator • **Michael King**, Subscriptions Associate • **Michele Lubowsky**, Associate Subscriptions Manager • **Jason Lyon**, Group Sales Manager • **Laura Maas**, Merchandising Assistant • **Ronnie McKinley**, Ticket Exchange Coordinator • **Maria McNeil**, SymphonyCharge Representative • **Michael Moore**, E-Commerce Marketing Analyst • **Doreen Reis**, Marketing Coordinator for Advertising • **Andrew Russell**, Senior Manager, Corporate Sponsorships • **Laura Schneider**, Web Content Editor • **Robert Sistare**, Subscriptions Representative • **Kevin Toler**, Art Director • **Himanshu Vakil**, Web Application Lead • **Stacy Whalen**, Manager, Corporate Sponsor Relations

BOX OFFICE **David Chandler Winn**, Manager • **Megan E. Sullivan**, Assistant Manager

BOX OFFICE REPRESENTATIVES **Mary J. Broussard** • **Arthur Ryan**

EVENT SERVICES **Kyle Ronayne**, Director of Event Administration • **Tony Bennett**, Café Supervisor/Pops Service Staff Manager • **Kristin Jacobson**, Senior Sales Manager • **Sean Lewis**, Manager of Venue Rentals and Events Administration • **Cesar Lima**, Assistant Food and Beverage Manager • **James Sorrentino**, Bar Manager

TANGLEWOOD MUSIC CENTER

Andrew Leeson, Budget and Office Manager • **Karen Leopardi**, Associate Director for Faculty and Guest Artists • **Michael Nock**, Associate Director for Student Affairs • **Gary Wallen**, Manager of Production and Scheduling



Program Book RE-USE INITIATIVE

The BSO is pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

Thank you for helping to make the BSO greener!

PHOTOGRAPHY: JOHN FERRILLO

BSO News

Boston Symphony Chamber Players This Sunday, March 14, at 3 p.m. at Jordan Hall

The Boston Symphony Chamber Players perform the third Sunday-afternoon concert of their 2009-10 series at Jordan Hall at the New England Conservatory on Sunday, March 14, at 3 p.m. The program includes Mozart's Quartet in F for oboe and strings, K.370; Villa-Lobos's *Bachianas brasileiras* No. 6, for flute and bassoon; Michael Gandolfi's *Plain Song, Fantastic Dances*, for winds and strings; and Brahms's Quintet in B minor for clarinet and strings, Opus 115. Single tickets are $32, $23, and $18, available through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Tickets for the 2010 Tanglewood Season On Sale Now

Music Director James Levine opens the BSO's 2010 Tanglewood season on July 9 with Mahler's Symphony No. 2, *Resurrection*, featuring soprano Layla Claire, mezzo-soprano Stephanie Blythe, and the Tanglewood Festival Chorus, which celebrates its 40th anniversary this summer. Maestro Levine's performances also include, among other things, BSO performances of Mahler's Symphony No. 4 and Mozart's Requiem; a BSO program of music by the four Strausses (both Johanns, Josef, and Richard); a BSO concert performance of Mozart's delightful comic opera *The Abduction from the Seraglio*, and a fully staged Tanglewood Music Center production of Richard Strauss's *Ariadne auf Naxos*. Also among those performing with the BSO this summer are conductors Christoph von Dohnányi, Charles Dutoit, Rafael Frühbeck de Burgos, Giancarlo Guerrero, Kurt Masur, Ludovic Morlot, Robert Spano, Shi-Yeon Sung, and David Zinman; soloists Emanuel Ax, Joshua Bell, Richard Goode, Hilary Hahn, Lynn Harrell, Yo-Yo Ma, Peter Serkin, Gil Shaham, Christian Tetzlaff, Jean-Yves Thibaudet, Dawn Upshaw, and Pinchas Zukerman, and BSO principals Steven Ansell and Thomas Martin. Other events include Boston Pops concerts with Keith Lockhart and John Williams; a special appearance by Yo-Yo Ma and the Silk Road Ensemble; two Chopin recitals featuring Garrick Ohlsson; "Beowulf: The Epic in Performance," with medievalist Benjamin Bagby; and "Caminos del Inka: A Musical Journey," with the BSO, conductor Miguel Harth-Bedoya, cellist Alisa Weilerstein, and BSO principal flute Elizabeth Rowe. Other events include appearances by James Taylor and Carole King (sold out); Arlo Guthrie with the Boston Pops; Audra McDonald; a full schedule of concerts by the talented young musicians of the Tanglewood Music Center; the Mark Morris Dance Group in collaboration with musicians from the Tanglewood Music Center; and such annual events as "A Prairie Home Companion at Tanglewood," Tanglewood on Parade, the Festival of Contemporary Music, and the Labor Day Weekend Jazz Festival. Complete details of this summer's programs are available at bso.org; or, to request a brochure, call (617) 266-1492. Bank of America is proud to return for the third season as the exclusive season sponsor of Tanglewood.

All the bigwigs.



99.5 All Classical
A service of WGBH

On the radio & online at **995allclassical.org**

Think you know these composers' faces?
E-mail us at **bigwigs@wgbh.org** for the answers!

Upcoming "Symphony+" Events

"Symphony+" is a series of pre- and post-concert events that enhance the overall concert experience by connecting food, literature, and the performing and visual arts to BSO concerts at Symphony Hall. All events at Symphony Hall are free of charge to ticket holders; off-site events require an additional charge. Ticket holders for the BSO concert on Tuesday, March 16, are invited to a reception in Higginson Hall after the performance. On Friday afternoon, April 23, and Tuesday night, April 27, there will be season-ending post-concert receptions in Higginson Hall. Meanwhile, "Project Tchaikovsky," the orchestra's second annual fashion contest (following last year's inaugural fashion contest, "Project Mozart"), is being held in conjunction with the BSO's April concerts featuring Tchaikovsky's Symphony No. 2. Project Tchaikovsky showcases evening wear created by local designers and design students, and inspired by the music of the great composer. On Tuesday, April 13, and Thursday, April 15, Boston Symphony patrons and local fashion experts will vote for their favorite designs, with the winner to be announced at a post-concert reception and fashion show on April 15. Please check bso.org for further details.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Harlow Robinson of Northeastern University discusses Albéniz, Prokofiev, and Rimsky-Korsakov. In the weeks ahead, Helen Greenwald of the New England Conservatory discusses Mendelssohn and Rossini (March 18-20) and the BSO's Marc Mandel (March 24 Open Rehearsal and March 26 concert) and Robert Kirzinger (March 25, 27, 29) discuss Debussy, Peter Lieberson's new, BSO-commissioned *Songs of Love and Sorrow*, and Schubert. The BSO's Pre-Concert Talks are supported by New England Coffee.

A MEMORIAL TRIBUTE TO MICHAEL STEINBERG

This season's Pre-Concert Talks are dedicated to the memory of Michael Steinberg (October 4, 1928-July 26, 2009). A memorial tribute to Mr. Steinberg in the form of music and readings is scheduled for Sunday evening, March 21, at 7 p.m. in the Parish Hall of Emmanuel Church, 15 Newbury Street in Boston; the public is invited to attend. Classical music critic of the *Boston Globe* from 1964 to 1976, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, during which time he revitalized the BSO's program book and laid the groundwork for the orchestra's continuing series of pre-concert talks. Mr. Steinberg was a significant and influential figure in the city's musical life throughout his time in Boston; upon leaving Boston he became program annotator for the San Francisco Symphony and then also for the New York Philharmonic. His influence as a teacher, scholar, music administrator, and writer continues to be felt throughout the world of symphonic music and music education in the United States. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

The Richard and Susan Smith Family Concert, Thursday, March 11, 2010

The Boston Symphony Orchestra's performance on March 11 is named for Great Benefactors Richard and Susan Smith, and their family, in recognition of their generosity to the Symphony Annual Fund. Mr. and Mrs. Smith are longtime supporters of the BSO, and have been subscribers for close to forty years. Mr. Smith served as an Overseer from 1972 to 1984 and as a Trustee from 1984 to 1996. He was elected Life Trustee in 1996; in his role on the Board he serves as a member of the Investment Committee. In addition to their support of the Higginson Society at the Encore level, the Smiths have established a fund to endow in perpetuity one Saturday BSO Family Concert each year through the Richard and Susan Smith Family Foundation.

Mr. and Mrs. Smith are noted philanthropists who have supported numerous non-profit organizations with the goal of improving the quality of life, as well as enriching cultural life in the greater Boston area. Through their family's foundation, they have supported numerous health care, education, cultural, and anti-poverty initiatives. Mr. Smith is the former chairman and chief executive officer of Harcourt General Inc. (formerly General Cinema Corp.) and The Neiman Marcus Group. He is a graduate of Buckingham Browne & Nichols, and earned his B.S. degree from Harvard University. Mr. Smith has received honorary degrees from Boston College and Harvard University. Mrs. Smith has been a longtime advocate for cancer awareness and funding of research in women's cancer. She was a founding member of the all-volunteer Friends of Dana-Farber Cancer Institute in the 1970s, and she was deeply involved in establishing and leading the Women's Cancers Program at Dana-Farber in the 1990s.

The Akiko Shiraki Dynner Memorial Concert, Saturday, March 13, 2010

The BSO's performance of March 13 is dedicated to the memory of Akiko Shiraki Dynner, the late wife of BSO Overseer Alan Roy Dynner. Born and raised in Japan, Akiko came to the United States to attend UCLA and stayed to become a citizen. Moving to Washington, D.C., Akiko became a key executive at the National Gallery of Art, where she worked on bringing to the gallery a number of blockbuster shows, especially those that highlighted Japanese art and culture. An elegant and athletic woman, she and Alan shared a love of tennis, art, skiing, scuba diving, traveling, and classical music. When the couple moved to Boston, where Alan was Vice-President and Chief Legal Officer of Eaton Vance Corp., they became active supporters and concert subscribers of the Symphony.

Akiko adored the BSO, Symphony Hall, and Tanglewood. With Alan, who was chair of the BSO Business Partners and served on a number of Board committees, Akiko was deeply involved with the BSO family, attending concerts, Opening Nights, Board meetings, and numerous dinners and special functions. After she became ill, the couple decided that the Boston Symphony should benefit from her legacy. In her memory, Alan and Akiko made a generous gift to support the replacement of the stage floor at Symphony Hall and established in perpetuity a Tanglewood Music Center fellowship. This Saturday's concert is the first of a series of concerts in Akiko's memory made possible by gifts from them.

BSO Corporate Partner of the Month: EMC Corporation

Do you know that there are more than 400 businesses and corporations that support the Boston Symphony Orchestra? Whether as major corporate sponsors, Boston or Tanglewood business partners, corporate foundations, or supporters of *A Company Christmas at Pops* and *Presidents at Pops*, our corporate partners play a vital role in helping us sustain our mission. You can lend your support to the BSO, Boston Pops, and Tanglewood by supporting the companies who support us. The BSO Corporate Partner of the Month for March is EMC Corporation. Founded in 1979, EMC Corporation is a multination-

al technology company headquartered in Hopkinton, and a global leader in information and virtual infrastructure technologies. EMC was recently named one of "The World's 10 Most Admired Companies for Product and Service Quality" and Industry Champion for its industry sector by *Fortune Magazine*. EMC's Information Infrastructure business helps customers store, protect, and maximize the value of their vast and ever-increasing quantities of information. EMC's strategic guidance, technology expertise, and wide variety of high-performance and high-availability storage, security, content management and archiving systems, software, and services help customers capture and manage information to improve business agility, lower cost of ownership, and enhance their competitive advantage in their traditional data centers. EMC is a Great Benefactor of the BSO, with a 20+-year history as a corporate partner, and has been the BSO's season supporting partner since the 2004-05 season. EMC also co-sponsored the BSO's 2008 European Festivals Tour. EMC Chairman Joe Tucci is a member of the BSO Board of Overseers, and Vice-Chairman Bill Teuber served on the committee for *A Company Christmas at Pops* in 2008 and 2009. For more about information infrastructure solutions from EMC, visit emc.com.

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Boccherini's Quintet in G, Opus 20, No. 4, Glazunov's String Quintet in A, Opus 39, and Schubert's String Quintet in C, D.956, on Friday, March 12, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, March 14, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are BSO violinist Alexander Velinzon, violinist Sharan Leventhal, violist Beth Guterman, and cellist Wendy Warner. Tickets are $24, with discounts for seniors and students. For more information, call (617) 964-6553 or visit bostonartistsensemble.org.

Collage New Music, founded by BSO percussionist Frank Epstein, performs on Monday, March 22, at 8 p.m. in Pickman Hall at the Longy School of Music in Cambridge under the direction of David Hoose. The program includes John Harbison's Chaconne and his new cycle for mezzo-soprano and chamber ensemble, *The Seven Ages*, with mezzo Andrea Coleman; a new work by David McMullin; the first Boston performance of David Lang's *Dance/Drop*; and John Aylward's *Stillness and Change*. General admission tickets are $15 (free for students), available at the door or by calling (617) 325-5200. For more information, visit collagenewmusic.org.

The Walden Chamber Players, whose members include BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Thomas Martin, clarinet, and Richard Ranti, bassoon, perform on Monday, March 29, at 6 p.m. at Concord Academy Chapel, 166 Main Street, Concord. The program includes Mozart's Two Preludes and Fugues for string trio, K.404a, Davidovsky's Quartetto No. 2 for oboe and strings, Kodály's Intermezzo for string trio, Shostakovich's String Quartet No. 8, and a Haydn string quartet to be announced and to feature a student from Concord Academy's Chamber Music Workshop. For tickets or more information, call (617) 744-0452.

The Walter Piston Society
Protect your Income *and* Support the BSO

By remembering the BSO in your estate plans, you become a member of the BSO's Walter Piston Society. Named for Pulitzer Prize-winning composer and noted musician Walter Piston, who endowed the BSO's principal flute chair with a bequest, the Piston Society recognizes and honors those who have provided for the future of the Boston Symphony Orchestra, Boston Pops, or Tanglewood through one of a variety of irrevocable deferred gifts, or by including the BSO in their long-term plans. Members of the Walter Piston Society have the opportunity to connect with like-minded music lovers through a variety of benefits, including invitations to events, lectures, and seminars in Boston and at Tanglewood. In addition, Walter Piston Society members are recognized in program books and the BSO's annual report. For more

Stately Meets State-of-the-Art



The Woodlands at Belmont Hill.



Two- and three-bedroom luxury townhomes ~
Surrounded by nature, yet just nine miles from Boston.

Visit our designer model homes open daily
from 10 a.m. to 5 p.m. *(Thursdays by appointment only)*
or call **617-489-4898** for a private showing.

3 Stables Way, Belmont, MA 02478
www.TheWoodlandsAtBelmontHill.com

information, please contact George Triantaris, Director of Principal and Planned Giving, at gtriantaris@bso.org or (617) 638-9268.

Join the BSO Family: Become a Friend of the BSO

For $75, you can become a Friend of the BSO and receive our online newsletter, *InTune*. Featuring special articles with exclusive news about life at the BSO, *InTune* also provides advance announcements about unique activities and benefits that, depending on giving level, are offered to Friends of the BSO. Attending working rehearsals, opportunities to engage first-hand with BSO musicians, and advance ticket ordering are among the privileges of membership. In addition, Friends enjoy connecting with like-minded individuals who share a commitment to the BSO and its artistic mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at friendsofthebso@bso.org or (617) 638-9276. If you're already a Friend and you're not receiving *InTune*, please let us know at intune@bso.org.

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. through June 23, and on the second Saturday of every month at 2 p.m. through June 12. The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

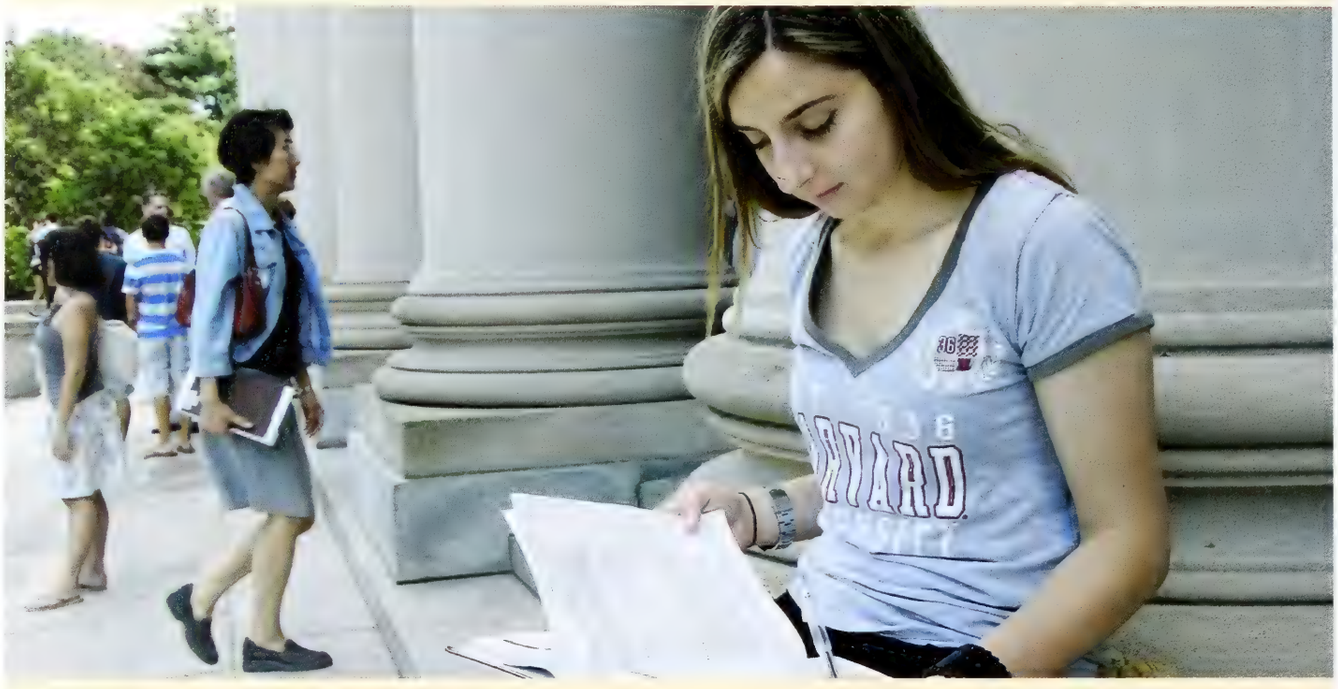
The Information Table: Find Out What's Happening At the BSO

Are you interested in upcoming BSO concert information? Special events at Symphony Hall? BSO youth activities? Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you'll find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

this summer | Harvard



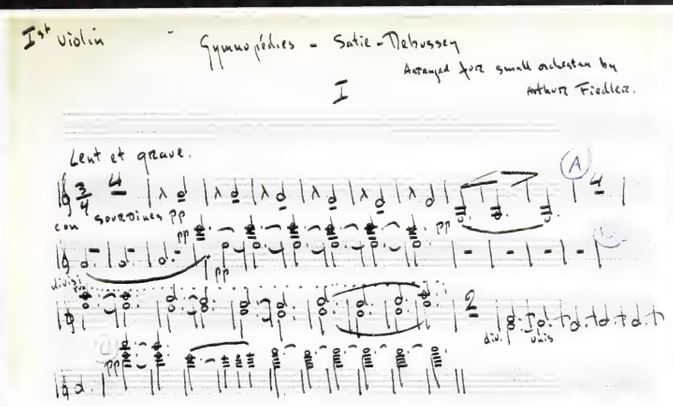
Join a vibrant community of motivated students and distinguished faculty at Harvard Summer School.

- Courses on campus, online, and abroad
- Seven-week session
- Programs for high school and college students, and adults

HARVARD SUMMER SCHOOL

www.summer.harvard.edu







ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level).

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)

P A S S I O N



It's at the heart of their performance. And ours.



Each musician reads from the same score, but each brings his or her own artistry to the performance. It's their passion that creates much of what we love about music. And it's what inspires all we do at Bose. That's why we're proud to support the performers you're listening to today.

We invite you to experience what our passion brings to the performance of our products. Please call or visit our website to learn more – including how you can hear Bose® sound for yourself.

1-800-444-BOSE | www.Bose.com

BOSE®
Better sound through research®

©2009 Bose Corporation. C_005116



Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Songs of Love and Sorrow* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Ravel's complete *Daphnis et Chloé* (which recently won the Grammy Award for Best Orchestral Performance of 2009), Brahms's *Ein deutsches Requiem*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Simon Boccanegra* and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director



WOODSTOCK
Est. 1929

Creating and preserving wealth for more than seventy-five years

A wealth management firm providing highly personalized financial counseling and investment services to high net-worth individuals and their families, trustees, corporations and philanthropic institutions.

For more information, please contact Paul D. Simpson at 617.896.8531

27 School Street, Boston, MA 02108 | 617.227.0600 | www.woodstockcorp.com | psimpson@woodstockcorp.com

of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, the NEA Opera Award from the National Academy of the Arts, and, most recently, in December 2009, the first Bard Award in Vocal Arts from the Bard College Conservatory of Music.



Boston Symphony Orchestra

2009–2010

JAMES LEVINE
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang #
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Sheila Fiekowsky *
Muriel C. Kasdon and Marjorie C. Paley chair

Jennie Shames *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Valeria Vilker Kuchment *
Theodore W. and Evelyn Berenson Family chair

Tatiana Dimitriades *
Stephanie Morris Marryott and Franklin J. Marryott chair

Si-Jing Huang *
Catherine and Paul Buttenwieser chair

Nicole Monahan *
Mary B. Saltonstall chair, fully funded in perpetuity

Wendy Putnam *
Kristin and Roger Servison chair

Xin Ding *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Glen Cherry *

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

(position vacant)

Ronald Knudsen
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Joseph McGauley
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Nancy Bracken *

Aza Raykhtsaum *
Robert Bradford Newman chair, fully funded in perpetuity

Bonnie Bewick *

James Cooke *

Victor Romanul *
Bessie Pappas chair

Catherine French *

Jason Horowitz *

Julianne Lee *

Yuncong Zhang *

VIOLAS

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka *

Rebecca Gitter *

CELLOS

Jules Eskin §
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme *
Lillian and Nathan R. Miller chair

Adam Esbensen *

Blaise Déjardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

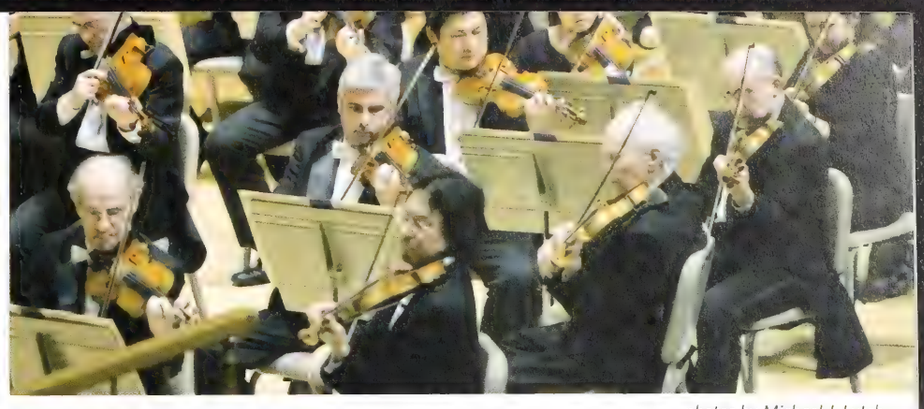
FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Benjamin Wright
Arthur and Linda Gelb chair

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

(position vacant)
Ford H. Cooper chair, endowed in perpetuity in 1984

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

LIBRARIANS

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

ASSISTANT CONDUCTORS

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

Shi-Yeon Sung

PERSONNEL MANAGERS

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

STAGE MANAGER

John Demick

** participating in a system of rotated seating*

S on sabbatical leave

on leave

WHAT DO YOU PACK FOR A TRIP TO THE AFTERLIFE?



DIG DEEPER AT

THE SECRETS OF TOMB 10A

EGYPT 2000 BC

MUSEUM OF FINE ARTS, BOSTON

OCTOBER 18, 2009 – MAY 16, 2010

mfa BOSTON

WWW.MFA.ORG

The exhibition is supported by Bank of America

Major funding is provided by **The Calderwood Charitable Foundation.**

Additional support for the exhibition is provided by INSTITUTE of Museum and Library SERVICES

Above: Front side panel of outer coffin of Djehutynakht (detail), Egyptian, Middle Kingdom, late Dynasty 11–early Dynasty 12, 2010–1961 BC. Cedar. Harvard University–Boston Museum of Fine Arts Expedition.



JAMES LEVINE, MUSIC DIRECTOR
BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

Thursday, March 11, 8pm | **THE RICHARD AND SUSAN SMITH FAMILY CONCERT**
Friday, March 12, 1:30pm
Saturday, March 13, 8pm | **THE AKIKO SHIRAKI DYNNER MEMORIAL CONCERT**
Tuesday, March 16, 8pm

RAFAEL FRÜHBECK DE BURGOS conducting

ALBÉNIZ
"CÓRDOBA," FROM "CANTOS DE ESPAÑA" (ORCH. FRÜHBECK)
"GRANADA," FROM "SUITE ESPAÑOLA" (ORCH. FRÜHBECK)
"EL CORPUS EN SEVILLA," FROM "IBERIA" (ORCH. ARBÓS)

PROKOFIEV
VIOLIN CONCERTO NO. 1 IN D, OPUS 19

Andantino
Scherzo: Vivacissimo
Moderato—Allegro moderato

HILARY HAHN

{ I N T E R M I S S I O N }

RIMSKY-KORSAKOV
"SCHEHERAZADE," SYMPHONIC SUITE, OPUS 35

Largo e maestoso—Allegro non troppo
Lento—Andantino—Allegro molto—Vivace scherzando—Allegro molto ed animato
Andantino quasi allegretto
Allegro molto e frenetico—Vivo—Spiritoso—Allegro non troppo maestoso

MALCOLM LOWE, SOLO VIOLIN

UBS IS PROUD TO SPONSOR THE BSO'S 2009-2010 SEASON.

The evening concerts will end about 10:05 and the afternoon concert about 3:35.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, watch alarms, and other electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

ARRIVE ON A HIGH NOTE

THE COMMONWEALTH WAY

Music moves the soul.
Commonwealth moves you wherever you need to go with virtuoso service.



Commonwealth provides the finest chauffeured transportation services in Boston, New York, and all around the globe.

We're also proud of our history of supporting our environment, our community and its cultural foundations.

Commonwealth Worldwide is honored to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops.



COMMONWEALTH WORLDWIDE℠
CHAUFFEURED TRANSPORTATION

Six time winner of Inc. Magazine's ICIC Top 100 Fastest Growing Inner City Companies in the U.S. and Boston Magazine's Four time winner of the Best of Boston Award for "Best Car Service."

BEST OF BOSTON 2009
Awarded by Boston magazine

800.558.5466 or 617.779.1919 • commonwealthlimo.com



Isaac Albéniz

"Córdoba," from "Cantos de España" (orch. Frühbeck)
"Granada," from "Suite española" (orch. Frühbeck)
"El Corpus en Sevilla," from "Iberia" (orch. Arbós)

ISAAC MANUEL FRANCISCO ALBÉNIZ was born in Camprodón, Gerona, Spain, on May 29, 1860, and died in Cambo-les-Bains on May 18, 1909. The three works on this concert originated as solo piano pieces. "Córdoba" was added as the fourth movement to the already existing collection of "Cantos de España," Opus 232, in 1898. "Granada" was composed in 1886 with a handful of other regionally oriented piano pieces; only after the composer's death was the eight-movement "Suite española," Opus 47, assembled, with "Granada" as its typical first movement. "El Corpus en Sevilla," composed about 1905, is from Book I of the four-book piano suite "Iberia."

RAFAEL FRÜHBECK DE BURGOS orchestrated seven movements of the "Suite española" (including "Granada"), as well as "Córdoba" from "Cantos de España," in the mid-1960s. The score for his orchestrations of "Granada" and "Córdoba" calls for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, percussion (glockenspiel, xylophone, tubular bells, castanets, tambourine, small tam-tam, cymbals, triangle, snare drum, bass drum), timpani, celesta, two harps, and strings.

THE MADRID-BORN VIOLINIST-CONDUCTOR-COMPOSER ENRIQUE FERNÁNDEZ ARBÓS (1863-1939) orchestrated individual pieces from "Iberia" at the composer's request, completing them over several years. The orchestration of "El Corpus en Sevilla" includes three flutes (third doubling piccolo), two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, percussion (triangle, tambourine, bells, tam-tam, cymbals, snare drum, bass drum), timpani, two harps, celesta, and strings.

The Catalán composer Isaac Albéniz was one of the most brilliant pianists of his day, and though he gave up concertizing by 1890 to concentrate on composing, his skill as a pianist informed most of his output. His important piano works are tone poems inspired by the music and culture of his native Spain, and his use of Lisztian advanced chromatic harmony in tandem with folk-music-inspired melodies and forms helped usher in a modern musical language at the end of the nineteenth century. Along with his younger contemporaries Debussy and Dukas in France, and later Ravel, Albéniz was a significant figure in what came to be known as musical Impressionism.

Boston University College of Fine Arts
School of Music presents

The Restless Spirit:
Music of Johannes Brahms


Photo by Michael Lutch

Boston University Symphony Orchestra & Symphonic Chorus at Symphony Hall

David Hoose and Ann Howard Jones, conductors

Tuesday, April 6, 2010 | 8:00 pm

Pre-Concert Discussion with Professor Joel Sheveloff, 7:15 pm

Nänie — Alto Rhapsody — Schicksalslied — Piano Quartet in G minor (orchestrated by Arnold Schoenberg)

Tickets
$25 general admission. $10 student rush, available at the door, day of performance.

Box Office
www.BostonSymphonyHall.org or 617.266.1200

Symphony Hall
301 Massachusetts Avenue, Boston

BOSTON UNIVERSITY

Some musicians perform indoors at
The Cambridge Homes. Some outdoors.



THE CAMBRIDGE HOMES
INDEPENDENT & ASSISTED LIVING
617-876-0369
Next to Mount Auburn Hospital
www.TheCambridgeHomes.org
EQUAL HOUSING OPPORTUNITY

Having begun piano lessons at age three, Albéniz made his first public appearance at age four in Barcelona, where the family had settled in his first year. His father exploited his precocity, taking him on recital tours to earn money for the family, and by age eight his mother had taken him to Paris for further study and an attempt to gain entrance to the Paris Conservatoire. (He was thought to be too young.) His family moved to Madrid in 1869 and he entered the conservatory there, but he ran away the following year and for a time made a living as a touring virtuoso (at age ten). After returning to his father's house he ran away again two years later, this time stowing away to South America and making stops throughout the Western Hemisphere.

Albéniz was able to continue working with older teachers sporadically during his nomadic years, but finally spent time in Brussels studying composition and piano in the years 1877-79. (Stories of study with Franz Liszt have been shown to be apocryphal.) In the ensuing years he resumed touring, conducted a touring zarzuela troupe, and continued studying composition, all the while prolifically turning out music for piano. He moved to London in 1890, virtually stopped giving public concerts, and concentrated on music drama, writing several operatic works including *The Magic Opal* and *Pepita Jiménez*. In 1893 he settled in Paris, and he lived most of the rest of his life in France. After suffering for some time with kidney disease, he died just shy of his forty-ninth birthday in 1909.

Like Ravel's, Albéniz's piano music contains within it an already surpassingly rich textural and harmonic palette, while at the same time offering a strong temptation for the would-be orchestrator. Even such relatively early pieces as those contained in the *Suite española* and *Cantos de España* contain pianistic distillations of a variety of dances and instruments of Albéniz's native country—dances perhaps first heard on guitar, with clapping accompaniment, or in some other impromptu collection of instruments. In his last years he undertook what constitutes virtually a catalogue of pianistic impressions, couched in music of scintillating brilliance. The twelve pieces in the four books of his formidably difficult, kaleidoscopically colorful *Iberia* are the culmination of his compositional output.

A few well-known orchestrations of Albéniz's piano music by Enrique Fernández Arbós, Carlos Surinach, and Rafael Frühbeck de Burgos have found a place in the orchestral repertoire. Frühbeck orchestrated seven of the pieces from *Suite española*, but to keep the travelogue within Spain itself he replaced the *Cuba* movement with the Spain-oriented *Córdoba* from *Cantos de España*. He employed a Ravel-sized ensemble for his coloristic translations—similar to the orchestra called for by Arbós for his *Iberia* arrangements. Note that the percussion section includes many of the instruments one would expect to hear in the original forms of these dances and character pieces, such as castanets, tambourine, and drums.

Córdoba takes its name from the Andalusian city. After an introspective opening, stopped horns (evoking bells) introduce a chant-like, archaic hymn leading to a lilting, dancing tune in 3/4 time with castanets keeping the beat. Quick arpeggios in the accompaniment mimic flamenco guitar (harp, abetted by castanets). The chant melody briefly interrupts the dance, which returns in a concluding coda.



NOT EVERYONE INHERITS THE NOSE TO THE GRINDSTONE GENE

Which is why so many people trust their family fortunes with us.

When it comes to your long-term security, market volatility may be far less worrisome than family volatility. Fortunately, Fiduciary Trust has proven strategies to help you deal with both. From sophisticated investment advice to estate planning, to the creative use of trusts, our advisors will help protect what matters most—your legacy.

For advice you can trust, visit us at fiduciary-trust.com or call Randy Kinard at 617-574-3432.

FIDUCIARY TRUST

REAP THE DIVIDENDS℠

Investment Management • Estate and Financial Planning
Corporate Trustee • Estate Settlement • Family Office Services
fiduciary-trust.com



Enrique Fernández Arbós (1863-1939)

Granada (another Andalusian city), from *Suite española*, is a sweet *serenata*, or night-piece. The melodies in the flutes have a slightly exotic, ornamented quality redolent of Arab-influenced Andalusia. Listen also for the call-and-response between strings and brass.

Book I of *Iberia* was premiered by the pianist Blanche Selva on May 9, 1906, in the Salle Pleyel in Paris. *El corpus en Sevilla*, the third piece in Book I, is an impression of the Corpus Christi festival in June in Seville, during which the effigy of Christ is carried in procession through the streets. The piece begins as a march, gradually becoming less rhythmically strict. A lament song or *saeta* forms the middle part of the piece. The march returns until night calmly falls over the scene.

Robert Kirzinger

THE ONLY PREVIOUS BSO PERFORMANCES OF RAFAEL FRÜHBECK DE BURGOS'S ALBÉNIZ ORCHESTRATIONS *were conducted by Frühbeck in November/December 2006 in Symphony Hall, at which time the orchestra played "Castilla," "Granada," "Sevilla," "Asturias," and "Aragon." This is the first BSO performance of "Córdoba" from "Cantos de España."*

THE FIRST BSO PERFORMANCES OF ARBÓS'S "IBERIA" ORCHESTRATIONS *were led by Enrique Fernández Arbós in Providence and Boston in January 1929 ("El Corpus en Sevilla" and "Triana"). Arbós also conducted "El Albaicín" (from Book III) in January 1931. André Kostelanetz conducted "Evocación," "El Corpus," and "Triana" in March 1944, and Eléazar de Carvalho conducted the BSO in one or more of the pieces on several occasions: on February 1, 1949, in Providence ("Evocación") and later the same month in Boston ("Evocación," "El Puerto," "El Corpus," "Triana," "El Albaicín"); and in March 1962 in Symphony Hall ("Evocación," "El Puerto," "El Corpus," "Triana"). The most recent BSO performances of this music were led by Carlos Miguel Prieto on August 3, 2008, at Tanglewood ("Evocación," "El Puerto," "El Corpus," "Triana").*



Fairmont
HOTELS & RESORTS

Mahler's No. 4 or Mozart's No. 40?
At The Fairmont Copley Plaza, we appreciate all our guests' preferences.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

For reservations or more information, call 1 800 441 1414 or visit www.fairmont.com



Sergei Prokofiev

Violin Concerto No. 1 in D, Opus 19

SERGEI PROKOFIEV was born in Sontsovka, Ukraine, on April 23, 1891, and died in Moscow on March 5, 1963. He composed his Violin Concerto No. 1 in 1916 and 1917. A performance was planned in the latter year, but political conditions in Russia necessitated a postponement. As a result, the first performance took place in Paris, on October 18, 1923, when Serge Koussevitzky introduced the work, with soloist Marcel Darrieux, in one of his own concerts there, subsequently giving the American premiere with the Boston Symphony Orchestra on April 24 and 25, 1925, with Richard Burgin, the orchestra's concertmaster, as soloist.

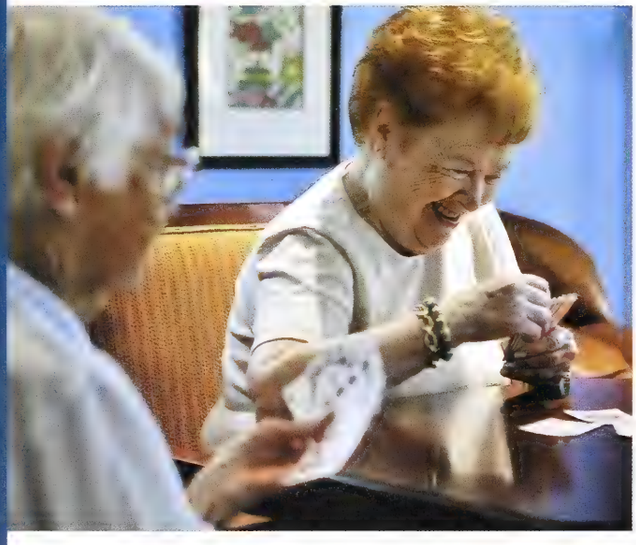
IN ADDITION TO THE SOLO VIOLIN, Prokofiev's Violin Concerto No. 1 is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, tuba, timpani, snare drum, tambourine, harp, and strings.

The D major concerto was composed during one of the richest years of Prokofiev's early maturity. His early reputation as an *enfant terrible*—earned for the first two piano concertos, the *Scythian* Suite, the *Sarcasms* for piano solo, and the opera *The Gambler* (written, as he put it, in "an ultra-left idiom")—began to be modified with a series of works showing a "softening of temper" (again the words are Prokofiev's own), works that poured out so quickly that he almost outran his own opus numbers: the Opus 27 songs, completed in five or six days, were in fact finished before Opus 19 (the present violin concerto), Opus 25 (the *Classical* Symphony), or Opus 26 (the Third Piano Concerto), all of which had been started, even extensively sketched, but not yet orchestrated, since he was so engrossed in the completion and hoped-for staging of the opera.

The violin concerto started life as a theme for what was originally to be a one-movement "concertino" for violin and orchestra conceived early in 1915. During the ensuing two years, the one movement grew to three and the little concertino became a full-fledged concerto that takes flight from the meditative song that introduces its first movement. He completed the scoring of the concerto during the summer of 1917, a summer spent in the country,



The Florida Alternative



Relax in your own private apartment furnished by Goddard House in Brookline. We'll add warmth to your short term stay with our own special mixture of three meals a day, personal care, 24-hour staffing, reminders for medication, stimulating programs, weekly housekeeping and ….a lively community of friends.

For a taste of Goddard House in Brookline call Emily Judd at 617.731.8500 x105 or take a tour at www.goddardhouse.org

GODDARD
H • O • U • S • E
IN BROOKLINE
The Recipe for Living

ASSISTED LIVING SHORT TERM STAYS - *The Recipe for Living*

FORTY-FOURTH SEASON NINETEEN HUNDRED TWENTY-FOUR & TWENTY-FIVE

Twenty-third Programme

FRIDAY AFTERNOON, APRIL 24, at 2.30 o'clock

SATURDAY EVENING, APRIL 25, at 8.15 o'clock

Wagner . . Siegfried's Funeral Music from "Götterdämmerung"
Played in memory of JOHN SINGER SARGENT, January 12, 1856—April 15, 1925

Schubert . . . . . Symphony in B-flat major, No. 5
I. Allegro.
II. Andante con moto.
III. Menuetto: Allegro molto; Trio.
IV. Allegro vivace.

Prokofieff . . . Concerto for Violin and Orchestra, Op. 19
(First time in America)
I. Andantino.
II. Scherzo.
III. Moderato.

Loeffler . . . Poem, "La Bonne Chanson" (after Verlaine)

Wagner . . . . . Overture to "Tannhäuser"

SOLOIST
RICHARD BURGIN

There will be an intermission of ten minutes after the concerto

City of Boston. Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. CALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

1853

From the first American performance of Prokofiev's Violin Concerto No. 1, given by the BSO in April 1925

where, between bouts of orchestrating, he was composing in his head the *Classical* Symphony. When the planned performance in St. Petersburg that fall failed to take place owing to the political upheavals of the time, Prokofiev decided to leave Russia for America.

It was nearly six years before the score finally came to performance. During that time Prokofiev found himself disillusioned with American response to his music. He wrote his opera *Love for Three Oranges* for Chicago, and other works were performed there, but on the whole he found "less understanding than support" there, while in New York "there was no understanding but neither was there any support." So he settled first in Germany and then in Paris, where, in October 1923, Serge Koussevitzky gave the first performance of the violin concerto. Several violinists were approached as possible soloists; Bronislaw Hubermann flatly refused to learn "that music," as did several other violinists. Finally Koussevitzky gave the solo to his concertmaster, who, in the composer's view, "did quite well with it." Despite the delay before its first performance, the concerto quickly entered the repertory, especially after it was taken up enthusiastically by Joseph Szigeti, who played it the following year at a festival of modern music in Prague. Szigeti's love for the work no doubt had a great deal to do with its steadily spreading fame. But before long the concerto was so firmly established that it no longer required the services of one or

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MILTON, MASSACHUSETTS



$1,775,000. Enchanting residence on fabled Adams Street. An octagonal front porch introduces this home with a flowthrough front hall drawing attention to the back deck and gardens. Features include a theater, game room, lap pool and a duo of wine cellars. **Josephine McCloskey / Julianne Bridgeman, (617) 696-4430**

BOSTON, MASSACHUSETTS



$3,925,000. This ninth-floor residence has been tastefully renovated and showcases skyline views from the formal living room and the paneled library. This full-service residential building offers valet garage parking, 24-hour concierge and available services from the Taj Boston Hotel. **Bruce E. McLean, (617) 723-2737**

BROOKLINE, MASSACHUSETTS



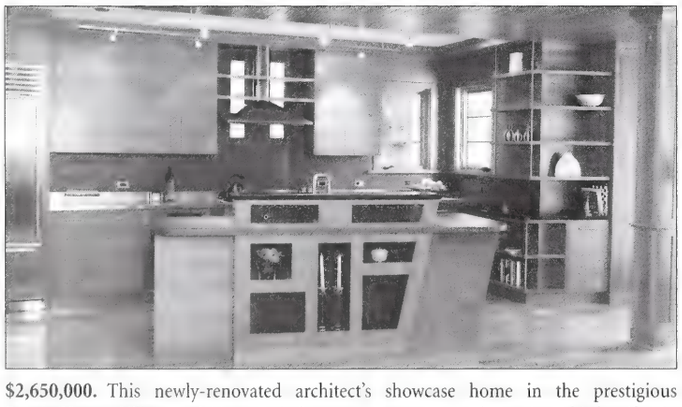
$4,990,000. Unparalleled luxury awaits in prestigious Monmouth House, sited on a lush 19,500-square-foot lot just moments from Back Bay. This home's dramatic design and sweeping spaces underwent a thoughtful architectural renovation, completed in 2009. **Jayne Bennett Friedberg, (617) 796-6116**

JAMAICA PLAIN, BOSTON, MASSACHUSETTS



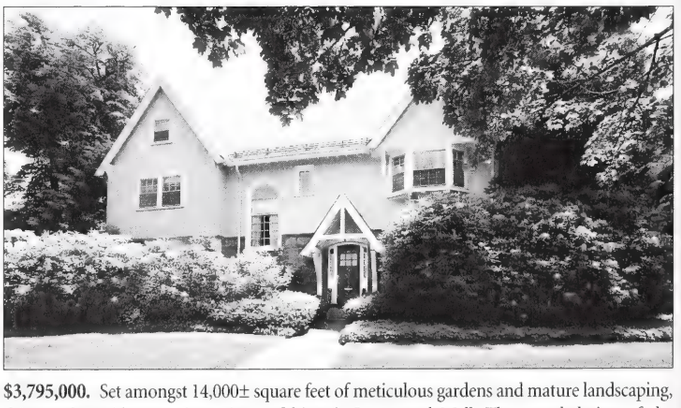
$1,425,000. Unsurpassed water views. This two-story penthouse residence (three bedroom/2.5 bath) overlooking Boston's Emerald Necklace. Gourmet kitchen, master suite, fireplace, private decks and semi-finished basement. Garage parking. Luxury amenities throughout. Minutes to downtown. An urban Eden. **Janet Deegan / Constance Cervone, (617) 522-4600**

CAMBRIDGE, MASSACHUSETTS



$2,650,000. This newly-renovated architect's showcase home in the prestigious Brattle/Huron Village neighborhood features a stunning and spacious kitchen/family room area with gas fireplace and glass doors to a raised patio, and is Leeds Silver Certified for energy saving features. **David Pap, (617) 844-2756**

BROOKLINE, MASSACHUSETTS



$3,795,000. Set amongst 14,000± square feet of meticulous gardens and mature landscaping, this stately residence enjoys views of historic Longwood Mall. The grand design of the home encompasses exquisite craftsmanship and custom millwork with understated elegance found throughout. **Ronni Casty, (617) 731-2447**

For information on the Previews International Program offered by Coldwell Banker Residential Brokerage, please call (800) 548-5003

www.NewEnglandMoves.com

© 2010 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation.
An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT, LLC.

two devoted exponents of new music; it had simply become part of the repertory.

Critics of Prokofiev have tended to fall into one of two schools, depending on political orientation. Soviet writers denigrate Prokofiev's early work, when he was overtly a modernist, in comparison with the more generally accessible scores that he composed after his definitive return to Russia in the '30s; they claim that the later works show the beneficial effects of "socialist realism" on his style. Western critics, on the other hand, have tended to hail the earlier works as more significant and imaginative, while deploring what they regard as the oversimplified prettiness of his later scores. As is often the case, these views tend to straitjacket discussion of Prokofiev's music to no good purpose. His work reveals a love of the lyrical and of the grotesque at all periods, though one or the other may predominate in any given score.

The three movements of the First Violin Concerto project an unusual outline in that the outer movements are generally more lyrical in character, while the middle movement is an energetic scherzo. But since the entire work grew from the "meditative" theme that opens the whole, it is not surprising to find that quality dominating—or rather, it is surprising only in comparison with such contemporaneous scores as that of *The Gambler*. Prokofiev features the soloist almost throughout as the leader of various small instrumental ensembles of varying color, always foremost in our attention; he calls for a wide range of expressive effects from the simplest *cantabile* line to pizzicato chords, a *ponticello* passage (bowing near the bridge of the instrument) in the second movement, sudden shifts from bowed to plucked notes, and floating, high harmonics. But however extreme in its technical difficulties the solo part may have seemed eighty years ago, it has now become part of the mainstream of the violinistic tradition. That means that listeners concern themselves not with the sheer feat of the performance accomplished, but rather with the singular colorful beauties of Prokofiev's score.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE FIRST UNITED STATES PERFORMANCES—WHICH WERE ALSO THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES—*of Prokofiev's Violin Concerto No. 1 were led by Serge Koussevitzky with soloist Richard Burgin, the orchestra's concertmaster, on April 24 and 25, 1925. Subsequent BSO performances featured Lea Luboshutz, Benno Rabinoff, and Isaac Stern (all with Koussevitzky conducting), Joseph Szigeti (Richard Burgin conducting), Erick Friedman (Erich Leinsdorf), Joseph Silverstein (Kurt Masur), Frank Peter Zimmermann (Gennady Rozhdestvensky), Kyoko Takezama (Andrew Davis), Gil Shaham (John Williams), Vadim Repin (Robert Spano), Cho-Liang Lin (David Robertson), Joshua Bell (the most recent Tanglewood performance, with Kurt Masur conducting, on July 27, 2007), and Viviane Hagner (the most recent subscription performances, with Charles Dutoit conducting, in February 2008).*



NICE PEOPLE ~ FINE MERCHANDISE
~ OLD-FASHIONED SERVICE ~
AND THE 2 BEST-LOOKING
GOLDEN RETRIEVERS YOU'VE EVER SEEN

Zareh INC.

ONE LIBERTY SQUARE
BOSTON, MA 02109
617-350-6070

New England's Largest Oxxford Dealer
Serving the Financial District since 1933



Nikolai Rimsky-Korsakov

"Scheherazade," Symphonic suite, Opus 35

NIKOLAI ANDREYEVICH RIMSKY-KORSAKOV was born in Tikhvin, Novgorod government, on March 18, 1844, and died in Lyubensk, St. Petersburg government, on June 21, 1908. He composed "Scheherazade" during the summer of 1888, and it was first performed on October 28 that year, under the composer's direction, in St. Petersburg.

THE SCORE OF "SCHEHERAZADE" calls for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, tambourine, side drum, cymbals, bass drum, tam-tam, harp, and strings.

During the winter of 1887-88, Rimsky-Korsakov was engaged in one of his many generous acts of pious devotion to a deceased Russian master: he was orchestrating the opera *Prince Igor*, left unfinished at the death of its composer, Alexander Borodin. A few excerpts played in concert—among them the overture and the famous Polovtsian Dances—demonstrated the effectiveness of the work. He had to put off original composition while engaged in this labor of love, but he did manage to conceive two new orchestral pieces, the working out of which was to be left to the following summer, spent on an estate in Nyezhgovitzy, near Looga. Both of them turned out to be among his best-known compositions. One was based on episodes from *The Arabian Nights*, the other on themes from the *obikhod*, a collection of the most frequently used canticles of the Russian Orthodox Church. Both were finished that summer: the first was *Scheherazade*, Opus 35, and the second was the overture *Svetliy prazdnik* (*The bright holiday*), generally known in English as the *Russian Easter* Overture. As it happens, they were very nearly the last purely orchestral works Rimsky was to write; for the remaining two decades of his life he devoted his attentions almost totally to operatic composition. Moreover they are the last works that he composed with virtually no Wagnerian influence. There was a sudden dramatic change in Rimsky's style the following winter, when he was bowled over by a performance of *Der Ring des Nibelungen* given in St. Petersburg by a German company under the direction of Karl Muck (later to be music director of the Boston Symphony Orchestra),

At Brookhaven, lifecare living is as good as it looks.



Brookhaven at Lexington offers an abundance of opportunities for intellectual growth, artistic expression and personal wellness. Our residents share your commitment to live a vibrant lifestyle in a lovely community.

Call today for a tour!
781.863.9660 • 800.283.1114
www.brookhavenatlexington.org

BROOKHAVEN
AT LEXINGTON
A Full-Service Lifecare Retirement Community

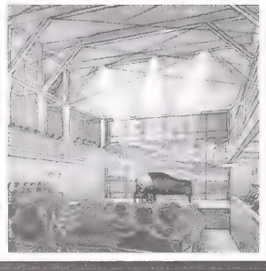
carf

EQUAL HOUSING OPPORTUNITY









ROCKPORT MUSIC

OPENING IN JUNE 2010
THE SHALIN LIU PERFORMANCE CENTER
An intimate, 330-seat concert hall with magnificent views of the ocean – located in downtown Rockport, Massachusetts.

ROCKPORT CHAMBER MUSIC FESTIVAL
DAVID DEVEAU, ARTISTIC DIRECTOR
29TH SEASON
World-renowned soloists and ensembles
20 Concerts | June 10 – July 18, 2010

NEW! ROCKPORT MUSIC PRESENTS
Outstanding jazz, folk, and world music artists
4 Concerts | July 24 – August 8, 2010

INFORMATION 978.546.7391 WWW.ROCKPORTMUSIC.ORG

and Rimsky's next opera, *Mlada*, revealed the composer to have been converted into quite the thoroughgoing Wagnerian. (Over a period of years he did work his way back to a musical language of his own; his last and best-known opera, *Le Coq d'or*, shows few traces of his Wagnerian fling.)

The massive collection of tales known as *The Arabian Nights or The Thousand-and-One Nights* is built on a framework reflected in the orchestral score of Rimsky-Korsakov's musical treatment: the Sultan Shakhryar, discovering his wife's infidelity and convinced of the inconstancy and faithlessness of all women, has sworn henceforth to marry repeatedly in rapid sequence, putting each wife to death after the first night in order to avoid another betrayal. To put an end to this bloodbath, Scheherazade, the daughter of the Sultan's most trusted adviser, seeks to become his wife (even though she had been exempted from this fatal rank because of her father's position at the court). She saves her life after her wedding night by telling a story that captures the Sultan's interest, breaking it off just at dawn, with the promise of continuing it the next night. Each night, as she continues, her story puts out roots and branches, becoming an intricate network of tales, some told by characters within other tales, so that at no point do all the stories in progress come to their conclusion. Each day at dawn the Sultan puts off her execution for another day in order to hear the end of the story first. Gradually her seemingly artless and endless series of colorful fairy tales softens the cruel heart of the Sultan, and at the end of one thousand-and-one nights he abandons his sanguinary design and accepts Scheherazade as his one, permanent, loving wife.

Of course, *The Arabian Nights* is much too long a work and much too intricate—in its complex network of tales-within-tales—simply to be translated into music as a storytelling program. Analysts and program annotaters have expended a great deal of ingenuity in attempts to identify precisely which tales Rimsky-Korsakov had in mind, especially since the traditional movement titles are not especially specific: the introduction purports to represent the stern Sultan Shakhryar (in the opening unison phrase) and Scheherazade the storyteller (in the solo violin); the remainder of the first movement is identified with the sea and the ship of Sinbad the sailor; the second movement is the tale of the Prince Kalendar; the third is simply "The Prince and the Princess"; and the finale is a festival at Baghdad and a shipwreck (quite a combination for a single movement!). But it is vain to seek for specific stories as the inspiration for this music. There is, for example, more than one Prince Kalendar with a story to tell in *The Arabian Nights*, and, as the composer himself noted, he did not by any means reserve the very first theme—the so-called "Sultan's theme"—for that grim personage, but rather wove it into the entire fabric of the score without regard to the details of storytelling. It becomes the rolling ocean beneath Sinbad's ship in the first movement, and it appears as an element in the Prince Kalendar's tale, where the Sultan himself does not appear at all.

Even so, the theme presented first (and most often) by the solo violin quite clearly represents Scheherazade herself, telling her colorful tales and here and there inserting her warmhearted personality into them. But the composer, after first specifying the traditional

Unique HOMES & Good Living.

Chobee Hoy associates

Brookline's leading real estate agency,
known for exceptional service and commitment

18 Harvard Street
Brookline, MA 02445 -7905

617 . 739.0067
homeahoy@chobeehoy.com

we will find you a great place to live

THE BSO ONLINE

watch listen explore

BUY TICKETS • SUBSCRIBE • DONATE • PROGRAM LISTINGS
DOWNLOAD PODCASTS • HISTORICAL FACTS • BIOGRAPHIES

VISIT US AT BSO.ORG

ASSISTED LIVING

WELCOME TO LIVING WELL



Welcome to the region's most rejuvenating and culturally enriching assisted living choice, where seniors can thrive in a community that promotes a healthy body, mind and spirit.

Call 617-527-6566 today for more information.

Scandinavian Living Center

A welcoming place for everyone

We are open to people of all nationalities.

206 Waltham Street, West Newton, MA 02465 · www.slcenter.org

titles, wrote in his memoirs, *My Musical Life*, that he had actually removed all hints as to the subject matter of the tales from a later edition of the score. He added that, in composing *Scheherazade*,

> I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each. All I had desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond doubt an oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why then, if that be the case, does my suite bear the name, precisely, of Scheherazade? Because this name and the title *The Arabian Nights* connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband.

Steven Ledbetter

THE FIRST BOSTON SYMPHONY PERFORMANCES OF "SCHEHERAZADE"—WHICH WERE ALSO THE FIRST AMERICAN PERFORMANCES—*were given by Emil Paur on April 16 and 17, 1897, subsequent BSO performances being given by Paur (again), Wilhelm Gericke, Max Fiedler, Karl Muck, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Wilson, Seiji Ozawa (including the most recent subscription performances, in April 1993), André Previn, Charles Dutoit, Yuri Temirkanov, John Nelson, Emmanuel Krivine, Rafael Frühbeck de Burgos (at Tanglewood in August 2005), and Miguel Harth-Bedoya (the most recent Tanglewood performance, on August 17, 2008).*

20th ANNIVERSARY SEASON

Boston Early Music Festival

2009-2010 CONCERT SERIES



"Excellent musicians who transcend the baroque code with gallantry." – *Diapason*

Les Folies Françoises

directed by Patrick Cohën-Akenine, *violin*

Great Parisian Masters Under Louis VX
Music of Leclair, Barrière, and Royer

Friday, March 19 at 8pm
First Church in Cambridge

Visit us online at WWW.BEMF.ORG for complete details, or call 617-661-1812 for a full brochure.

Real *people.* Real *heroes.*

From public servants that fight for our rights, to caregivers that dedicate their lives to the service of others, some of our country's greatest heroes live or work at Life Care Centers of America's skilled nursing and rehabilitation facilities.

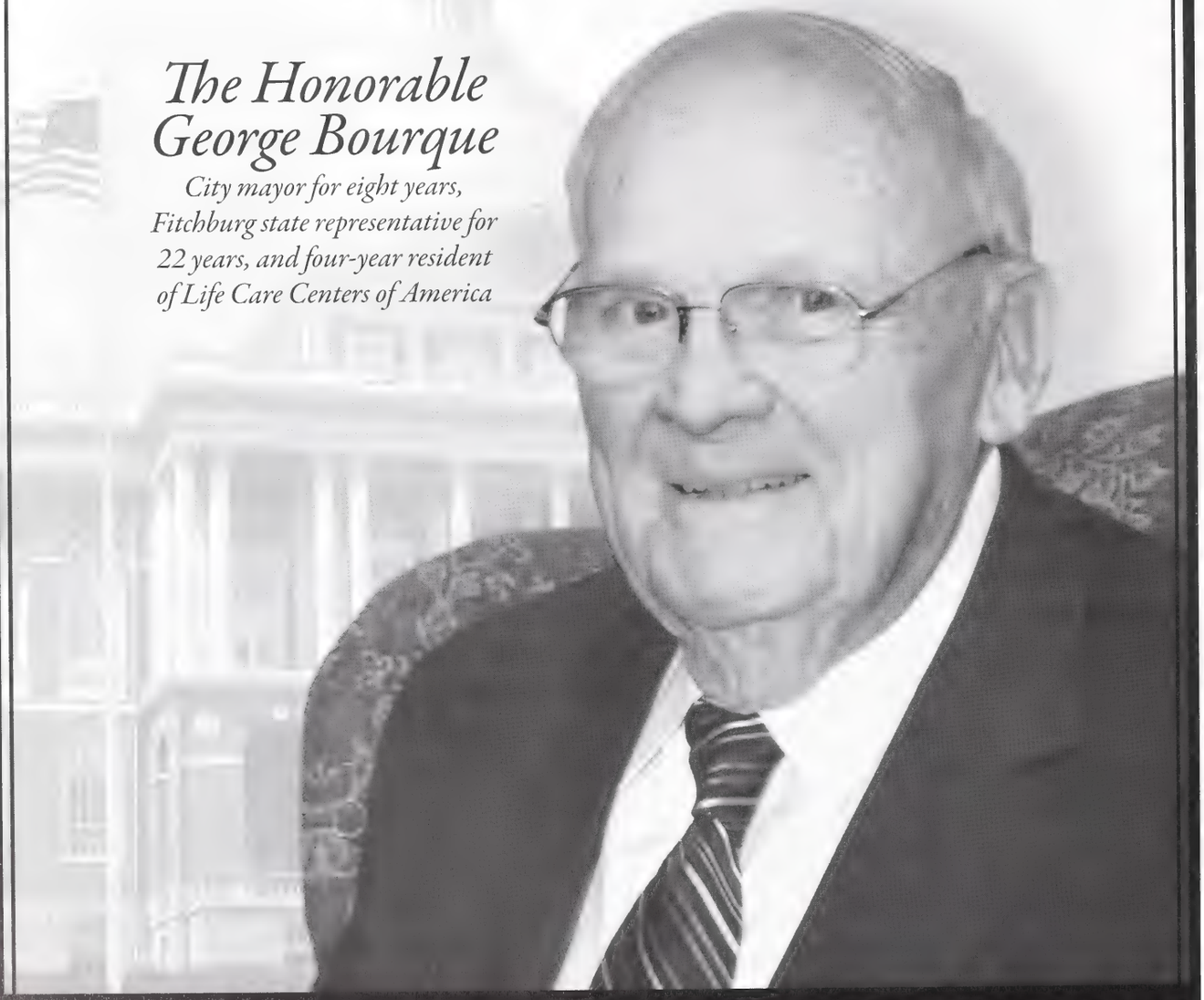
Life Care Centers® of America

www.LCCA.com

Joint Commission accredited

The Honorable George Bourque

City mayor for eight years, Fitchburg state representative for 22 years, and four-year resident of Life Care Centers of America



SKILLED NURSING • LONG-TERM CARE • REHABILITATION

11506

To Read and Hear More...



Frances Barulich wrote the article on Albéniz for the 2001 New Grove Dictionary of Music and Musicians; Tomás Marco wrote the essay in the previous (1980) edition of Grove. The only available English-language biography of the composer appears to be Walter Aaron Clark's *Isaac Albéniz: Portrait of a Romantic*, originally published in 1999 but reprinted in a new edition in 2006 (Oxford University Press).

The *Suite española* in Rafael Frühbeck de Burgos's orchestration—which includes *Granada* as well as *Córdoba* from *Cantos de España*—has been recorded at least twice. Frühbeck's own 1968 recording with the New Philharmonia is currently available only as a somewhat pricey audiophile-quality remaster (Decca). A more recent recording of Frühbeck's arrangement is Enrique Bátiz's with the State of Mexico Symphony, on a disc also including Enrique Arbós's orchestrations of the *Iberia* piano suite and an orchestration of Albéniz's *Navarra* (ASV). In addition to the Bátiz recording of *Iberia*, the Arbós orchestrations have been recorded by Antál Dorati and the Minneapolis Symphony Orchestra (Mercury Living Presence) and Jesús López-Cobos and the Cincinnati Symphony Orchestra (Telarc). Available recordings of Albéniz's piano music include those by Alicia de Laroccha (EMI—arguably the pick of the litter), Miguel Baselga (BIS), Guilleromo González (Naxos), Martin Jones (Nimbus, in a budget-priced box set of "Spanish Piano Music"), Alma Petchersky (ASV), and Jorge Federico Osorio (Cedille), among others. Daniel Barenboim recorded *Iberia* as part of a recital DVD also including sonatas by Mozart and Beethoven (Euroarts). There are also several recordings of arrangements for guitar by such artists as Manuel Barrueco (EMI) and Julian Bream (RCA).

Robert Kirzinger



The important modern study of Prokofiev is Harlow Robinson's *Sergei Prokofiev: A Biography*. Originally published in 1987, this was reprinted in 2002 with a new foreword and afterword by the author (Northeastern University paperback). Robinson's book avoids the biased attitudes of earlier writers whose viewpoints were colored by the "Russian"-vs.-"Western" perspectives typical of their time, as reflected in such older volumes as Israel Nestyev's *Prokofiev* (Stanford University Press; translated from the Russian by Florence Jonas) and Victor Seroff's *Sergei Prokofiev: A Soviet Tragedy* (Taplinger). More recently Robinson produced *Selected Letters of Sergei Prokofiev*, newly translating and editing a volume of previously unpublished Prokofiev correspondence (Northeastern University). *Sergey Prokofiev* by Daniel Jaffé is in the well-illustrated series "20th-Century



BY ITSELF, IT'S NOT MUCH.

But put it together with 87 others and you get an unforgettable sound.
And no other piano offers the performance and lasting value of a Steinway.

Visit an M. Steinert & Sons showroom near you to explore the world's finest pianos, including Steinway, Boston, Essex and Roland.



M. Steinert & Sons
Steinway & other pianos of distinction

800-944-2498
www.msteinert.com
Boston • Natick

Composers" (Phaidon paperback). Claude Samuel's *Prokofiev* is an equally well-illustrated introductory biography, if you can still find it (Marion Boyars paperback). The Prokofiev article in the revised (2001) New Grove Dictionary of Music and Musicians is by Dorothea Redepenning. Rita McAllister's Prokofiev entry from the 1980 edition of Grove was reprinted in *The New Grove Russian Masters 2* (Norton paperback). Michael Steinberg's *The Concerto–A Listener's Guide* includes the two Prokofiev violin concertos and the composer's Second and Third piano concertos (Oxford University paperback). Other useful books include Boris Schwarz's *Music and Musical Life in Soviet Russia, Enlarged Edition, 1917-1981* (Indiana University Press) and *Prokofiev by Prokofiev: A Composer's Memoir*, an autobiographical account covering the first seventeen years of Prokofiev's life, through his days at the St. Petersburg Conservatory (Doubleday).

Rafael Frühbeck de Burgos has recorded only the second of Prokofiev's two violin concertos, with soloist Nathan Milstein (EMI, on a disc devoted to Milstein in the series "Great Artists of the Century"). Noteworthy single-disc pairings of the two Prokofiev violin

Longy
School of Music
UNIQUE VOICES



Colin Carr
cello
with
Thomas Sauer, piano

"Colin Carr is a thoroughly modern cellist — one who combines a sumptuous tone with invariable technical accuracy."
— THE NEW YORK TIMES

SATURDAY, MARCH 27, 8 PM
Works by Mendelssohn, Schumann and Brahms
Edward M. Pickman Concert Hall
27 Garden Street, Cambridge
$20 General / $10 Student, Senior
Longy Box Office: 617.876.0956 x1500
tickets@longy.edu

Longy School of Music
One Follen Street ♯ Cambridge, MA ♯ 617.876.0956
www.longy.edu

SB
SUSAN BAILIS
ASSISTED LIVING
352 Massachusetts Ave.
617-247-1010
www.susanbailis.com

LISTEN TO THE MUSIC.
Neighboring Symphony Hall, our seniors stay healthy, active and independent so they can enjoy life in perfect harmony.

Classically Elegant
...and proud to support the BSO.



W
WINDSOR PLACE
OF WILMINGTON
A New Assisted Living Residence
Call 978-988-2300
WindsorPlaceOfWilmington.com

DEPOSIT & CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT & TRUST • COMMERCIAL BANKING



Philanthropic giving is always welcome, regardless of what form it takes. Boston Private Bank & Trust Company's **Donor Advised Fund** is a simple and flexible tool that makes charitable giving easier than ever. It enables you to set aside funds and recommend grants to qualified nonprofit organizations according to your interests and on your timetable, all while realizing a tax benefit. It is just one of the ways we make the connections that count—connections to the financial expertise you need, and a personal connection that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Richard MacKinnon, Senior Vice President, at (617) 912-4287
or rmackinnon@bostonprivatebank.com

Investments are not FDIC insured, have no Bank guarantee, are not a deposit, and may lose value.

concertos include Joshua Bell's with Charles Dutoit and the Montreal Symphony (Decca), Cho-Liang Lin's with Esa-Pekka Salonen and the Los Angeles Philharmonic (Sony), Itzhak Perlman's with Gennady Rozhdestvensky and the BBC Symphony (EMI), and Gil Shaham's with André Previn and the London Symphony Orchestra (Deutsche Grammophon). Maxim Vengerov's recordings of the two concertos with Mstislav Rostropovich and the London Symphony Orchestra have been issued separately (the First with Shostakovich's Violin Concerto No. 1, the Second with Shostakovich's Violin Concerto No. 2, on Telarc). Julia Fischer has recorded Prokofiev's Violin Concerto No. 1 with Yakov Kreizberg and the Russian National Orchestra (Pentatone). Vadim Repin is featured in a DVD performance of the Violin Concerto No. 1 with Yevgeny Svetlanov and the Russian Federation State Symphony Orchestra (Image Entertainment).



Nikolai Rimsky-Korsakov's autobiography, *My Musical Life*, goes in and out of print but can be found in libraries, or second-hand via the web. The article on Rimsky in the 2001 edition of The New Grove Dictionary of Music and Musicians is by Marina Frolova-Walker; the article in the 1980 edition of Grove was by Gerald Abraham, who had written a 1945 biography of the composer.

The Boston Symphony Orchestra recorded *Sheherazade* in 1977 with Seiji Ozawa conducting and then concertmaster Joseph Silverstein performing the violin solos (Deutsche Grammophon). Other recordings of varying vintage include, among a great many others, and listed alphabetically by conductor, Ernest Ansermet's with the Orchestre de la Suisse Romande (Decca), Daniel Barenboim's with the Chicago Symphony Orchestra (Warner Classics), Sir Thomas Beecham's with the Royal Philharmonic (EMI "Great Recordings of the Century"), Leonard Bernstein's with the New York Philharmonic (Sony), Charles Dutoit's with the Montreal Symphony (Decca), Valery Gergiev's with the Kirov Theater Orchestra (Philips), Mariss Jansons's with the London Philharmonic (EMI), and Fritz Reiner's with the Chicago Symphony Orchestra (RCA).

Marc Mandel

THE BOSTON CONSERVATORY
MUSIC DANCE THEATER

String Masters Series Presents

Andrés Cárdenes, violin

March 30, 2010 | $12 General Admission

8 p.m.
Seully Hall at The Boston Conservatory
8 The Fenway | Boston

ALL BEETHOVEN:
Sonata No. 1 in D Major, op. 12
Sonata No. 4 in a minor, op. 23
Sonata No. 9 in A Major

For tickets, call the Box Office: (617) 912-9222 | www.bostonconservatory.edu/tickets

BMOP sound

UPCOMING RELEASES

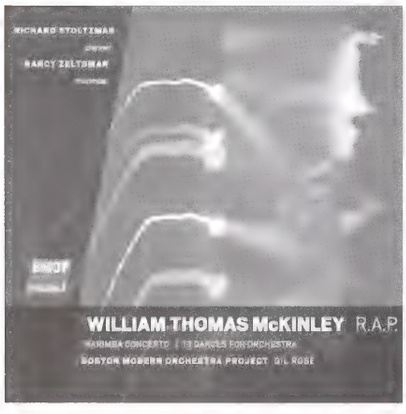


[1015]
SACD

DOMINICK ARGENTO JONAH AND THE WHALE

Thomas Oakes narrator
Daniel Norman tenor
Daniel Cole bass
Providence Singers
Boston Modern Orchestra Project
Andrew Clark conductor

"An engaging combination of 14th-century English poetry, sea chanteys, and work songs." PROVIDENCE MONTHLY

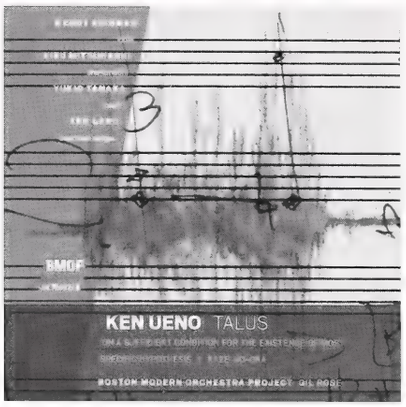


[1017]

WILLIAM THOMAS McKINLEY R.A.P.

"CHILDHOOD MEMORIES" CONCERTO FOR MARIMBA AND ORCHESTRA | 13 DANCES FOR ORCHESTRA
Richard Stoltzman clarinet
Nancy Zeltsman marimba

"The gung-ho orchestra rapped a little too."
THE BOSTON GLOBE



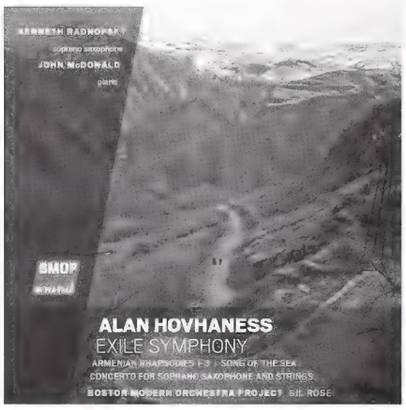
[1014]

KEN UENO TALUS

ON A SUFFICIENT CONDITION FOR THE EXISTENCE OF MOST SPECIFIC HYPOTHESIS | KAZE-NO-OKA

Wendy Richman viola
Kifu Mitsuhashi shakuhachi
Yukio Tanaka biwa
Ken Ueno overtone singer

"[Talus] is a concerto that engrossingly reinvents the discourse." THE BOSTON GLOBE



[1016]

ALAN HOVHANESS EXILE SYMPHONY

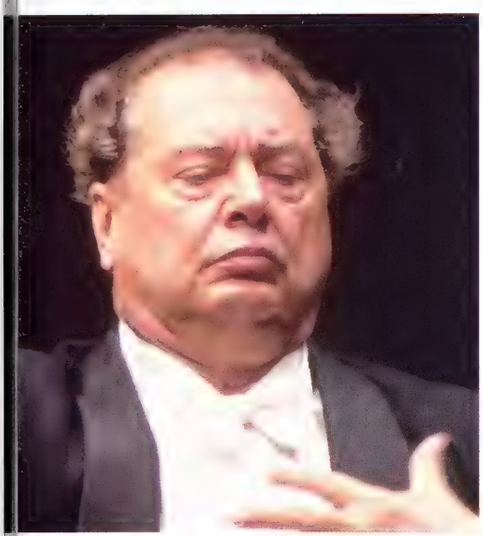
ARMENIAN RHAPSODIES 1-3 | SONG OF THE SEA | CONCERTO FOR SOPRANO SAXOPHONE AND STRINGS
Kenneth Radnofsky soprano saxophone
John McDonald piano

"Complex, deliberate, ultimately captivating grandeur."
THE BOSTON GLOBE

BMOP/sound the label of the acclaimed Boston Modern Orchestra Project, explores the evolution of the music formerly known as classical. Its eclectic catalog offers both rediscovered classics of the 20th Century and the music of today's most influential and innovative composers. BMOP/sound gives adventurous listeners a singular opportunity to explore the music that is defining this generation and the next.

Gil Rose, Executive Producer | www.bmopsound.org | Distributed by Albany Music Distributors, Inc. | www.albanymusic.net

Guest Artists



Rafael Frühbeck de Burgos

Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. Currently chief conductor and artistic director of the Dresden Philharmonic, he has served as general music director of the Rundfunkorchester (Radio Orchestra) Berlin, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of Deutsche Oper Berlin, the Vienna Symphony, Orchestra Sinfonica Nazionale della RAI Turin, Bilbao Orchestra, Spanish National Orchestra, Düsseldorf Symphony Orchestra, and Montreal Symphony Orchestra. For many seasons he was also principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo, and in 1998 he was named emeritus conductor of the Spanish National Orchestra. Maestro Frühbeck returns to North America each season as guest conductor for the Philadelphia Orchestra, and for the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood. In 2009-10 he also conducts the Chicago Symphony, the National Symphony Orchestra in Washington, D.C., the Los Angeles Philharmonic, and Toronto Symphony. North American engagements in 2008-09 also included the New York Philharmonic, Pittsburgh Symphony, Cincinnati Symphony, Detroit Symphony, and Puerto Rico Symphony Orchestra. In spring 2008 he led the Pittsburgh Symphony Orchestra on a six-city tour across Spain and toured the United States with the Dresden Philharmonic. In addition, he is a regular guest conductor with most of the major European ensembles, including the Philharmonia of London, the Berlin, Munich, and Hamburg philharmonic orchestras, various German radio orchestras, and the Vienna Symphony. He has also conducted the

BRIGHAM UROGYNECOLOGY GROUP

proudly supports the

BOSTON SYMPHONY ORCHESTRA

The Division of Urogynecology at BWH offers advanced diagnosis and treatment for women with incontinence and other urogynecologic conditions.

Contact us at **www.brighamandwomens.org/urogynecology** or **(617) 732-4838**

BWH BRIGHAM AND WOMEN'S HOSPITAL

A FOUNDING MEMBER OF PARTNERS HEALTHCARE

Handel AND Haydn SOCIETY

HARRY CHRISTOPHERS
Artistic Director

BE A PART OF *History*

A Musical SALON

Friday, March 19, 8pm
Sunday, March 21, 3pm
Jordan Hall, Boston

Join us for an intimate program of music and poetry set in a 19th-century English salon. Hear Mozart, Schubert and more as if you were transported to their drawing rooms.

ORDER TODAY!
Call 617 266 3605 or visit
www.handelandhaydn.org

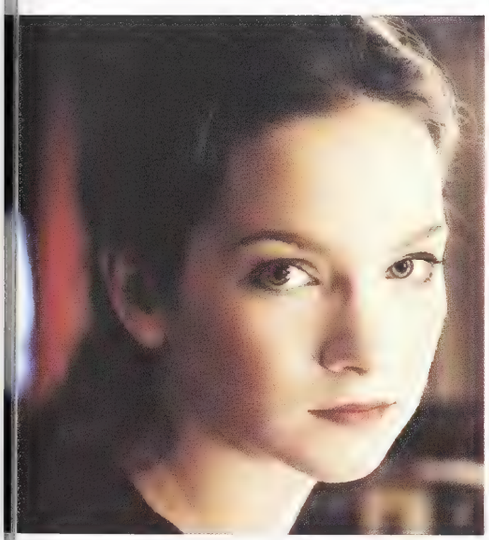
In collaboration with the Huntington Theatre Company.

LUXURY RAFFLE

Five great prizes for one great cause.

www.handelandhaydn.org/raffle

Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with such ensembles as the Philharmonia of London, the London Symphony, the National Orchestra of Madrid, and the Swedish Radio Orchestra. He toured North America with the Vienna Symphony in three different seasons and has led the Spanish National Orchestra on two tours of the United States. A member of the Royal Academy of Fine Arts of San Fernando since 1975, Rafael Frühbeck de Burgos has received many awards, including an honorary doctorate from the University of Navarra in Spain, the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the Jacinto Guerrero Prize, which he received in 1997 from the Queen of Spain. He has recorded extensively for EMI, Decca, Deutsche Grammophon, Columbia (Spain), and Orfeo, including acclaimed releases of Mendelssohn's *Elijah* and *St. Paul*, Mozart's Requiem, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla. Rafael Frühbeck de Burgos made his Boston Symphony debut in January 1971. Since an August 2000 appearance at Tanglewood, he has been a frequent guest leading the BSO in a wide range of repertoire both at Symphony Hall and at Tanglewood, where he also conducts the Tanglewood Music Center Orchestra. His most recent subscription appearances were in October/November 2008, leading music of Brahms, Strauss, and Orff. At Tanglewood in 2009, besides two Boston Symphony concerts (including music of Beethoven, Debussy, Ravel, Prokofiev, and Orff), he led the *1812* Overture (to close the summer's gala Tanglewood on Parade concert) and an all-Stravinsky program with the Tanglewood Music Center Orchestra.



Hilary Hahn

Gramophone magazine's 2008 Artist of the Year, violinist Hilary Hahn appears regularly with orchestra and in recital series in Europe, Asia, and North and South America. In the 2009-10 season she tours the United States, New Zealand, Japan, Germany, England, France, Austria, Luxembourg, Serbia, and Iceland, and performs with, among others, the Boston, Detroit, Pittsburgh, Dallas, and Nashville symphony orchestras, the Royal Scottish National Orchestra, and



Technically it carried three.
But millions were on board.

JFK

The moon landing 40th anniversary.
See how it began at the
JFK Presidential Library and Museum.
Columbia Point, Boston. jfklibrary.org

Media Sponsors: WCVB TV BOSTON THE PHOENIX



HINGHAM WELLESLEY COPLEY PLACE THE MALL AT CHESTNUT HILL

the New Zealand Symphony Orchestra. She also joins baritone Matthias Goerne, soprano Christine Schäfer, and the Munich Chamber Orchestra for concerts featuring arias from their recently released Deutsche Grammophon album, "Bach: Violin and Voice." Ms. Hahn has released eleven solo albums on the Deutsche Grammophon and Sony labels, three DVDs, an award-winning children's record, and various compilations. Her recording of the Schoenberg and Sibelius violin concertos won the 2009 Grammy for Best Instrumental Soloist Performance with Orchestra; previously she had won for her Brahms and Stravinsky concerto album. Ms. Hahn was featured soloist on James Newton Howard's Oscar-nominated soundtrack to M. Night Shyamalan's film *The Village;* appeared as a guest on albums by the art-rock band ... And You Will Know Us By the Trail of Dead; and has collaborated with singer/songwriters Tom Brosseau and Josh Ritter. In 1999 she premiered and recorded Edgar Meyer's violin concerto, which was written for her, and in 2009 she did the same with Jennifer Higdon's violin concerto, also written for her. A recording of the Higdon concerto will be released on Deutsche Grammophon in fall 2010 together with the Tchaikovsky concerto. In coming seasons, Ms. Hahn will commission, perform, and record an album of pieces by prominent living composers. Among her numerous international distinctions are multiple Diapasons d'Or of the Year and Preise der deutschen Schallplattenkritik (German Record Critics Award), the 2008 Classical FM / *Gramophone* Artist of the Year, the Cannes Classical Award, and the ECHO Klassik Artist of the Year and other ECHO awards. In 2001 she was named "America's Best Young Classical Musician" by *Time* magazine. Born in Lexington, Virginia, in 1979, Hilary Hahn moved at the age of three to Baltimore, where she studied with Klara Berkovich, a native of Odessa who taught for twenty-five years at the Leningrad School for the Musically Gifted. From age ten to seventeen, she studied at Philadelphia's Curtis Institute of Music with the legendary Jascha Brodsky—the last surviving student of the great Belgian violinist Eugène Ysaÿe—working closely with him until his death at age eighty-nine. Though she completed Curtis's university degree requirements at sixteen, she deferred graduation and remained there for several more years, taking additional elective courses, coaching regularly with Jaime Laredo, and studying chamber music with Felix Galimir and pianist Gary Graffman, graduating at nineteen with a bachelor of music degree. She made her major orchestra debut with the Baltimore Symphony in 1991, the year after she entered Curtis; her international debut at age fourteen in Hungary, and her German debut at fifteen, playing the Beethoven concerto with Lorin Maazel and the Bavarian Radio Symphony Orchestra, in a concert broadcast on radio and television throughout Europe. Two months later she received the Avery Fisher Career Grant. She attended the Marlboro Music Festival in Vermont for several summers in her teens and in 1996 made her Carnegie Hall debut as soloist with the Philadelphia Orchestra. Hilary Hahn has appeared twice previously with the Boston Symphony Orchestra: for subscription performances of Edgar Meyer's Violin Concerto at Symphony Hall in February 2002, and in Dvořák's Violin Concerto at Tanglewood in August 2006.

Loving Life!

Alexander and Elinor Courtney, Fox Hill Village residents



Alexander and Elinor Courtney found an array of distinguished floor plans, friendly neighbors, onsite activities (movies, college courses, lectures, concerts) and each other at Fox Hill Village! Married nine years with twenty-one grandchildren between them, the Courtneys take advantage of the sprawling lawns and family friendly weekly barbeques Fox Hill hosts in the summer. An active schedule, convenient fitness center, Massachusetts General Hospital associated Wellness Clinic and superb dining exceed their highest expectations while impeccable security makes their travels to Alaska, Hawaii, and Vienna carefree.

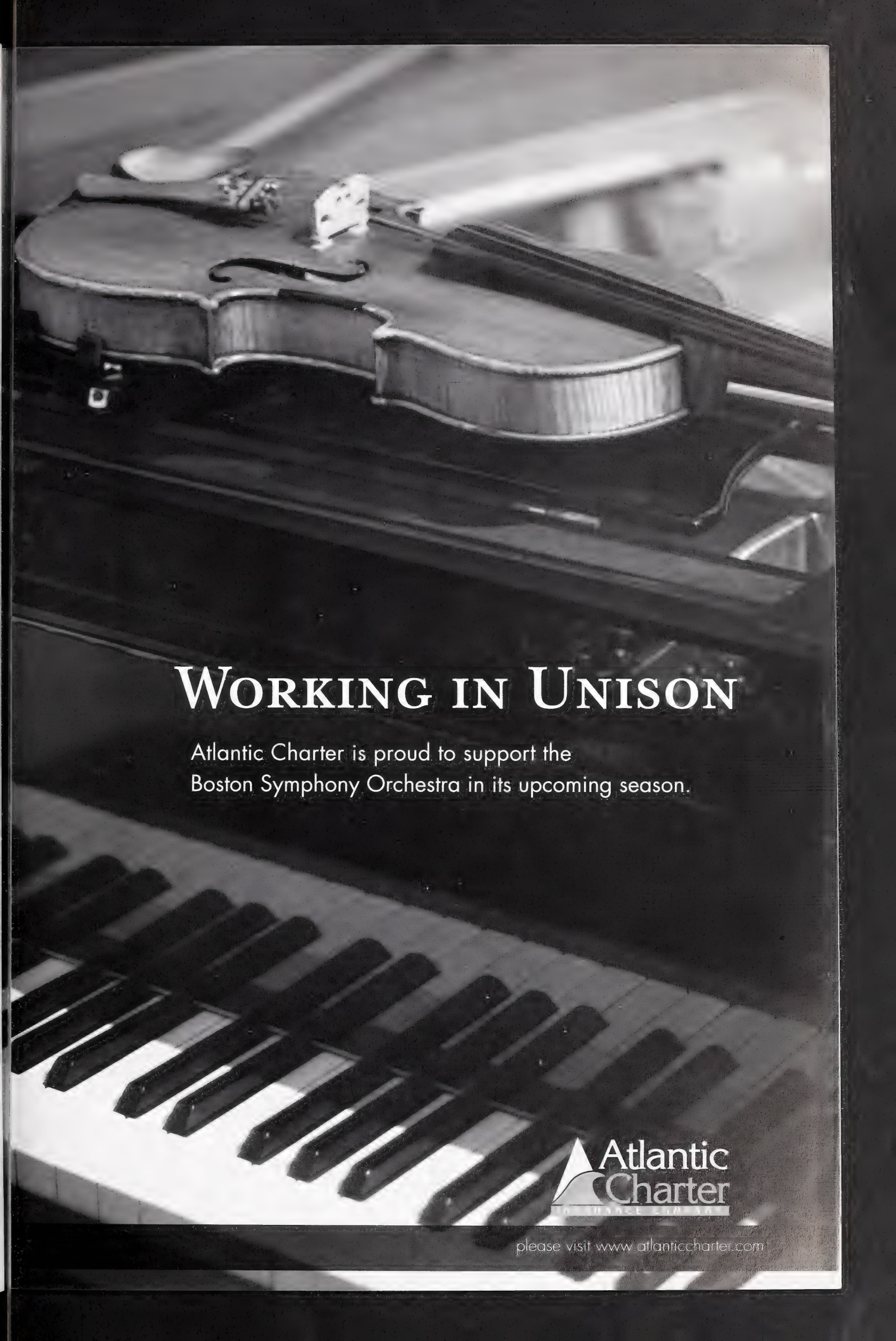
Like Al and Elinor, come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premier retirement community. See why accommodation enhanced by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

To learn more, call us at 781-329-4433 or visit us on the web at:
www.foxhillvillage.com

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)


WORKING IN UNISON
Atlantic Charter is proud to support the
Boston Symphony Orchestra in its upcoming season.
Atlantic
Charter
please visit www.atlanticcharter.com

Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal contributions that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with the designation of Great Benefactor. For more information, please contact Elizabeth P. Roberts, Director of Development—Campaign and Individual Giving, at 617-638-9269 or eroberts@bso.org.

TEN MILLION AND ABOVE

Mr. Julian Cohen † • Fidelity Investments • The Linde Family Foundation • Ray and Maria Stata • Anonymous

SEVEN AND ONE HALF MILLION

Mr. and Mrs. George D. Behrakis •
Mr. John F. Cogan, Jr. and Ms. Mary L. Cornille

FIVE MILLION

Bank of America • Paul and Catherine Buttenwieser •
Germeshausen Foundation • NEC Corporation • Stephen and Dorothy Weber •
Anonymous

TWO AND ONE HALF MILLION

Mr. and Mrs. J.P. Barger • Peter and Anne Brooke •
Eleanor L. Campbell and Levin H. Campbell • Commonwealth of Massachusetts •
Cynthia and Oliver Curme/The Lost & Foundation, Inc. •
Alan J. and Suzanne W. Dworsky • EMC Corporation • Jane and Jack Fitzpatrick •
Susan Morse Hilles Trust • National Endowment for the Arts •
William and Lia Poorvu • Miriam and Sidney Stoneman † •
Estate of Elizabeth B. Storer • Anonymous

ONE MILLION

American Airlines • Mr. and Mrs. Harlan E. Anderson • Dorothy and David B. Arnold, Jr. • AT&T • The Bank of New York Mellon • Gabriella and Leo Beranek • Mr. William I. Bernell † • George and Roberta Berry • Alan S. and Lorraine D. Bressler • Jan Brett and Joseph Hearne • Chiles Foundation • Mr. † and Mrs. William H. Congleton • Country Curtains • John and Diddy Cullinane • Lewis S. and Edith L. Dabney • Mr. and Mrs. Stanton W. Davis † • Estate of Mrs. Pierre de Beaumont • Estate of Elizabeth B. Ely • John P. II and Nancy S. † Eustis • The Fairmont Copley Plaza Hotel and Fairmont Hotels & Resorts • Shirley and Richard Fennell • Estate of Verna Fine • Estate of Anna E. Finnerty • The Ann and Gordon Getty Foundation • Estate of Marie L. Gillet • The Gillette Company • Sophia and Bernard Gordon • Mrs. Donald C. Heath † • Estate of Francis Lee Higginson • Major Henry Lee Higginson † • Estate of Edith C. Howie • John Hancock Financial Services • Stephen B. Kay and Lisbeth L. Tarlow/The Aquidneck Foundation • Estate of Richard L. Kaye • George H. † and Nancy D. Kidder • Harvey Chet † and Farla Krentzman • The Kresge Foundation • Liz and George Krupp • Bill † and Barbara Leith • Liberty Mutual Foundation, Inc. • Estates of John D. and Vera M. MacDonald • Nancy Lurie Marks Family Foundation • Andrew W. Mellon Foundation • Kate and Al Merck • Mr. and Mrs. Nathan R. Miller • Mr. and Mrs. Paul M. Montrone • The Richard P. and Claire W. Morse Foundation • William Inglis Morse Trust • Mrs. Robert B. Newman • Mrs. Mischa Nieland and Dr. Michael L. Nieland • Megan and Robert O'Block • Mr. Norio Ohga • Carol and Joe Reich • Mr. and Mrs. Dwight P. Robinson, Jr. † • Susan and Dan Rothenberg • Estate of Wilhemina C. Sandwen • Dr. Raymond and Hannah H. Schneider • Carl Schoenhof Family • Arthur I. Segel and Patti B. Saris • Kristin and Roger Servison • Ruth and Carl J. Shapiro • Miriam Shaw Fund • Sony Corporation of America • State Street Corporation • Thomas G. Stemberg • Dr. Nathan B. and Anne P. Talbot † • Caroline and James Taylor • Diana O. Tottenham • The Wallace Foundation • Roberta and Stephen R. Weiner • The Helen F. Whitaker Fund • Mr. and Mrs. John Williams • Estate of Mrs. Helen Zimbler • Anonymous (8)

† Deceased

Boston Youth Symphony

ORCHESTRAS

Federico Cortese, *Music Director*

Experience the future of classical music

Sunday, March 14, 2010, 3pm
Symphony Hall

STRAVINSKY	Suite No. 1 for Small Orchestra
WEBER	Concertino for Clarinet, Op. 26 Nicholas Davies BYS Concerto Competition Winner
TCHAIKOVSKY	Symphony No. 5 in E minor

Sunday, June 13, 2010, 3pm
Sanders Theatre at Harvard University

VERDI	Overture to *Nabucco*
MOZART	Sinfonia Concertante for Violin, Viola and Orchestra in E-flat Major Charlotte Malin, violin Matthew Sinno, viola BYS Concerto Competition Winners
BRAHMS	Symphony No. 2 in D Major

Order your tickets today!

$25 and $30

Symphony Hall
617-266-1200

Sanders Theatre
617-496-2222

www.BYSOweb.org

Symphony Shopping

Visit the Symphony Shop in the Cohen Wing at the West Entrance on Huntington Avenue.

Open Thursday and Saturday, 3-6pm, and for all Symphony Hall performances through intermission.



Symphony Shop

BOSTON SYMPHONY ORCHESTRA

The Walter Piston Society

EVERETT L. JASSY, CO-CHAIR PLANNED GIVING COMMITTEE
RICHARD P. MORSE, CO-CHAIR PLANNED GIVING COMMITTEE
PETER C. READ, CO-CHAIR PLANNED GIVING COMMITTEE

Established in 1987 and named for Pulitzer Prize-winning composer and noted musician Walter Piston, who endowed the Principal Flute Chair with a bequest, the Walter Piston Society recognizes and honors those who have provided for the future of the Boston Symphony Orchestra, Boston Pops or Tanglewood through one of a variety of irrevocable deferred gifts or by including the BSO in their long-term plans.

If you would like information about how to include the BSO in your plans, or if you find that your name is not listed and should be, please contact George Triantaris, Director of Planned Giving, at (617) 638-9268 or gtriantaris@bso.org.

Sonia S. Abrams • Ms. Eunice Alberts • Mr. Vernon R. Alden • John F. Allen •
Miss Rosamond W. Allen • Harlan and Lois Anderson • Mr. Matthew Anderson •
Mrs. Rae D. Anderson • Mariann and Mortimer Appley • Dorothy and David Arnold •
Dr. David M. Aronson • Miss Eleanor Babikian • Denise Bacon • Henry W. D. Bain •
Mr. and Mrs. Sherwood E. Bain • Mr. Donald Ball • Dr. and Mrs. Richard F. Balsam •
Dr. and Mrs. James E. Barrett • Mr. and Mrs. Herman Becker • Robert Michael Beech •
Gabriella and Leo Beranek • Mr. Ralph Berkowitz • Deborah Davis Berman •
George and Joan Berman • Leonard and Jane Bernstein • Mr. Roger Berube •
Mrs. Ben Beyea • Mr. Peter M. Black • Benjamin S. Blake • Mr. Carl G. Bottcher •
Mrs. John M. Bradley • Jan Brett and Joseph Hearne • Mr. and Mrs. Peter A. Brooke •
Phyllis Brooks • Mr. and Mrs. E. B. Brown • Michael Buonsanto • Mr. Richard-Scott S. Burow •
Mrs. Mary L. Cabot • Eleanor L. Campbell and Levin Campbell •
Mr. and Mrs. Steven Castraberti • Mr. Charles Christenson • Ms. Deborah P. Clark •
Kathleen G. and Gregory S. Clear • Mr. John F. Cogan, Jr., and Ms. Mary L. Cornille •
Ms. Carolyn A. Cohen • Saul and Mimi Cohen • Mrs. Aaron H. Cole •
Dr. and Mrs. James C. Collias • Mrs. Abram T. Collier • Mr. and Mrs. Marvin A. Collier •
Mrs. Carol P. Comé • Mrs. William H. Congleton • Dr. William G. and Patricia M. Conroy •
Dr. Michael T. Corgan and Sallie Riggs Corgan • Mrs. Bigelow Crocker •
Joan P. and Ronald C. Curhan • Mrs. Edith L. Dabney • Mrs. David Dangel • Peggy Daniel •
Eugene M. Darling, Jr. • Mr. and Mrs. Nelson J. Darling, Jr. • Tamara P. and Charles H. Davis II •
Maude Sergeant Davis • Mr. Henry B. Dewey • Mr. Robert Djorup •
Mr. and Mrs. David Doane • Nina L. and Eugene B. Doggett • Mr. Norman Dorian •
Henry P. Dunbar • The Rev. and Mrs. J. Bruce Duncan • Alan R. Dynner •
Mrs. Harriett M. Eckstein • Ms. Marie J. Eger and Ms. Mary Jane Osborne •
Miss Mary C. Eliot • Mrs. Richard S. Emmett • Lillian K. Etmekjian • John P. Eustis II •
David H. Evans • Marilyn Evans • Mrs. Samuel B. Feinberg • Roger and Judith Feingold •
Mr. Gaffney J. Feskoe • Miss Elio Ruth Fine • C. Peter and Beverly A. Fischer •

CELEBRATING OUR 100th ANNIVERSARY



Music center

Community Music Center of Boston offers music instruction for all ages, and abilities. From classical and jazz to pop and world music, we transform the lives of 5,500 students each week.

We are the longest-running provider of arts education in the Boston Public Schools.

Community Music Center of Boston
34 Warren Avenue, Boston, MA 02116
tel: 617-482-7494
web: **www.cmcb.org**

CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

Personalized Legal Services for Individuals, Businesses and Institutions

Estate Planning and Wealth Management
Probate & Family
Business & Corporate
Nonprofit Organizations
Tax
Real Estate
Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

Doucet and Stephen Fischer · Mr. Stuart M. Fischman · Mr. L. Antony Fisher ·
John Munier and Dorothy Fitch · Jane and Jack Fitzpatrick · Elaine Foster ·
Mr. Matthew Fox and Ms. Linda Levant Fox · Mr. and Mrs. Dean W. Freed ·
Dr. Joyce B. Friedman · Mr. William H. Ganick · David Endicott Gannett ·
Mr. Gabor Garai and Ms. Susan Pravda · Mrs. James G. Garivaltis · Prof. Joseph Gifford ·
Mrs. Henry C. Gill, Jr. · Annette and Leonard Gilman · Barry Glasser and Candace Baker ·
Mrs. Joseph Glasser · Susan Godoy · Thelma and Ray Goldberg · Ms. Claire Goldman ·
Mr. Mark R. Goldweitz · Hugo and Midge Golin ·
Hon. Jose A. Gonzalez, Jr. and Mary Copeland Gonzalez · Jane W. and John B. Goodwin ·
Mrs. Clark H. Gowen · Mr. and Mrs. Daniel S. Gregory · Mr. Howard R. Grimes ·
Mr. and Mrs. Norman Gritz · Hope and Warren Hagler · Mr. and Mrs. Roger H. Hallowell, Jr. ·
Mr. Michael A. Halperson · Doctors Jane Slaughter and Firmon E. Hardenbergh ·
Margaret L. Hargrove · Anne and Neil Harper · Ms. Judith Harris · Mr. Warren Hassmer ·
Mr. and Mrs. Francis W. Hatch · Deborah Hauser · Mr. Harold A. Hawkes ·
Mr. Robert R. Hayward · Mrs. Dorothy Heath · Julie and Bayard Henry · Ann S. Higgins ·
Mr. James G. Hinkle, Jr. · Mrs. Richard B. Hirsch · Mr. John Hitchcock ·
Joan and Peter Hoffman · Mrs. Marilyn Brachman Hoffman · Mr. Richard Holman ·
M. A. B. Holmes · Ms. Emily C. Hood · Silka Hook · Larry and Jackie Horn ·
Thomas P. Hosmer · Mr. Charles A. Hubbard II · Wayne and Laurell Huber ·
Mr. and Mrs. F. Donald Hudson · Holcombe Hughes, Sr. · Mr. and Mrs. Roger Hunt ·
Mr. and Mrs. Joseph Hyman · Valerie and Allen Hyman · Janet S. Isenberg ·
Emilie K. Jacobs · Everett and Margery Jassy · Mr. and Mrs. David Jeffries ·
Carolyn J. Jenkins · Ms. Elizabeth W. Jones · Mr. and Mrs. H. E. Jones ·
Mr. and Mrs. Ronald P. Jones · Edna S. and Béla T. Kalman · Dr. Alice S. Kandell ·
David L. Kaufman · Stephen B. Kay and Lisbeth L. Tarlow · Mrs. Richard L. Kaye ·
Ms. Nancy Keil · Dr. Eileen Kennedy · Robert W. Kent · Mrs. George Kidder ·
Athena and Richard Kimball · Mary S. Kingsbery · Ms. Marsha A. Klein ·
Mr. Mason J. O. Klinck, Sr. · Kathleen Knudsen · Audrey Noreen Koller ·
Joan Hudson Kopperl · Mr. and Mrs. Robert K. Kraft · Farla Krentzman · Mr. George F. Krim ·
Mr. and Mrs. Rudolf M. Kroc · Mr. Richard I. Land · Lloyd W. Johnson and Joel H. Laski ·
Mr. and Mrs. Robert A. Lawrence · Dr. Robert Lee · Mrs. Shirley Lefenfeld · Barbara Leith ·
Mrs. Vincent J. Lesunaitis · Jeffrey and Della Levy · Dr. Audrey Lewis ·
Mrs. T. Herbert Lieberman · Mrs. George R. Lloyd · John M. Loder · Diane H. Lupean ·
Adam M. Lutynski and Joyce M. Bowden · Mr. and Mrs. Donald Malpass, Jr. ·
Ruth G. Mandalian · Dr. and Mrs. Matthew B. Mandel · Irma S. Mann ·
Mr. Russell E. Marchand · Jay Marks · Mrs. Nancy Lurie Marks ·
Mr. and Mrs. Jeffrey E. Marshall · Mrs. Barbara McCullough · Mrs. Richard M. McGrane ·
Mr. and Mrs. David McKearnan · Mrs. Williard W. McLeod, Jr. ·
Mr. and Mrs. Russell P. Mead · Mr. Heinrich A. Medicus · Dr. Joel R. Melamed ·
Mr. Richard P. Menaul · Mrs. August R. Meyer · Richard Mickey and Nancy Salz ·
Dr. Martin C. Mihm, Jr. · Miss Margo Miller · Mr. and Mrs. Nathan R. Miller ·
Richard S. Milstein · Mrs. Elting E. Morison · Mrs. John Hamilton Morrish ·
Richard P. and Claire W. Morse · Mr. James Edward Mulcahy · Ms. Cecile Higginson Murphy ·
Mrs. Robert M. Mustard · Katharine S. Nash · Robert and Lee Neff · Anne J. Neilson ·
Ms. Dianna Nelson · Mrs. Robert B. Newman · Alan A. and Barbara Nicoll ·
Mrs. Mischa Nieland · Michael L. Nieland, MD · Koko Nishino · Mr. Richard C. Norris ·
Mr. and Mrs. Arthur E. Norton · Ms. Luciana Noymer · Dr. Peter Ofner ·
Annette and Vincent O'Reilly · Mrs. Stephen D. Paine · Mrs. Marion S. Palm ·

JOIN THE FRIENDS OF THE BSO



YOUR KEY TO THE ULTIMATE BSO EXPERIENCE

FRIENDS ENJOY EXCLUSIVE PRIVILEGES, INCLUDING:

- Access to BSO or Boston Pops Working Rehearsals
- Advance ticket ordering
- Opportunities for your entire family to interact with BSO artists
- Exclusive experiences at historic Symphony Hall

Membership at every level is designed to deepen your experience with the BSO and bring you closer to the music. The greater your support, the greater your behind-the-scenes experience with the BSO and Symphony Hall and the greater your personal impact.

Please support the music you love by joining the Friends of the BSO today!

For even more exclusive access to BSO artists and behind-the-scenes events, please consider joining the Higginson Society, an extraordinary group of like-minded individuals dedicated to supporting the BSO.

To learn more, or to join, visit the information table in the lobby, call 617-638-9276, or find us online at bso.org.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

THE HIGGINSON SOCIETY OF THE BOSTON SYMPHONY ORCHESTRA

Dr. and Mrs. Egidio Papa • Catherine L. Pappas • Mary B. Parent • Mrs. Jack S. Parker • Janet Fitch Parker • Mrs. Oglesby Paul • Mr. and Mrs. John B. Pepper • Mr. and Mrs. John A. Perkins • Polly Perry • Mrs. Roger A. Perry, Jr. • Mrs. Thomas D. Perry • Margaret D. Philbrick • Rev. Louis W. Pitt, Jr. • Muriel K. Pokross • Mrs. Rita Pollet • William and Lia Poorvu • M. Joan Potter • William and Helen Pounds • Mr. Peter J. Previte • Dr. Robert O. Preyer • Ms. Carol A. Procter • Mrs. Daphne Brooks Prout • Mrs. Millard H. Pryor, Jr. • Mr. Irving W. Rabb • Herbert Rakatansky MD • Barbara Sokoloff • Mr. John B. Read, Jr. • Peter and Suzanne Read • Kenneth Sawyer Recu • John S. Reidy • Robert and Ruth Remis • Ms. Carol Ann Rennie • Marcia and Norman Resnick • Dr. Paul A. Richer • Barbara Rimbach • Marcia A. Rizzotto • Elizabeth P. Roberts • Ms. Margaret C. Roberts • Mr. David Rockefeller, Jr. • Dr. J. Myron Rosen • Mr. Jerome Rosenfeld • Mr. James L. Roth • Mrs. George R. Rowland • Arnold Roy • Dr. Jordan S. Ruboy • Mr. Paul W. Runge • Mr. Robert M. Sanders • Mr. Stephen Santis • Ms. Carol Scheifele-Holmes and Mr. Ben L. Holmes • Constance Lee Scheurer • John N. and Liolia J. Schipper • Dr. Raymond Schneider • Dr. and Mrs. Leslie R. Schroeder • Gloria Schusterman • Mrs. Aire-Maija Schwann • Mr. and Mrs. George G. Schwenk • Mr. and Mrs. Thomas J. Scott • Miss Alice M. Seelinger • Mrs. George James Seibert • Kristin and Roger Servison • Wolf Shapiro • Dr. Richard M. Shiff Trust • Mrs. Jane Silverman • Mr. and Mrs. Robert L. Singleton • Barbara F. Sittinger • Dr. and Mrs. Jan P. Skalicky • Mr. and Mrs. Christopher E. Smith • Mrs. W. D. Sohier • Mrs. Joseph P. Solomon • Drs. Norman Solomon and Merwin Geffen • Mrs. Diane A. Sparr • Mr. Harold Sparr • Mrs. Nathaniel H. Sperber • Ray and Maria Stata • Thomas G. Stemberg • Marylen R. Sternweiler • Mr. and Mrs. Josiah Stevenson IV • Miss Ruth Elsa Stickney • Henry S. Stone • Mrs. Patricia Hansen Strang • Peter and Joanna Strauss • Mr. and Mrs. Jonathon D. Sutton • Jean-Noël and Mona N. Tariot • Mr. Thomas Teal • Mr. John L. Thorndike • Mr. and Mrs. Samuel Thorne • Mr. and Mrs. Carlos H. Tosi • Diana O. Tottenham • Mr. Joseph F. Urner and Ms. Lorian R. Brown • Robert and Theresa Vieira • Mr. and Mrs. Mark Volpe • Mrs. Arthur A. Wahmann • Eileen and Michael Walker • Carol A. and Henry J. Walker • Sidney Walker • Lyle Warner • Harvey and Joëlle Wartosky • Prof. Talbot H. Waterman • Ms. Kathleen M. Webb • Stephen and Dorothy Weber • Ms. Carol A. Whitcomb • Mrs. Constance V.R. White • Edward T. Whitney, Jr. • Edward T. Whitney, Jr. • Dr. Michael Wiedman • Mr. and Mrs. Mordechai Wiesler • Mrs. Mary Wilkinson-Greenberg • Mr. and Mrs. Richard E. Willett • Georgia H. Williams • Mr. Jeffery D. Williams • Mr. and Mrs. John Williams • Mrs. Margaret Williams-DeCelles • Mr. Donald B. Wilson • Mrs. John J. Wilson • Mr. and Mrs. Leslie J. Wilson • Jeanne H. Wolf • Mr. David A. Wood • Chip and Jean Wood • Drs. Richard and Judith Wurtman • Mr. David Yalen • Lisl Zausmer • Isa Kaftal and George O. Zimmerman • Anonymous (31)

Next Program...

Thursday, March 18, 10:30am (Open Rehearsal)
Thursday, March 18, 8pm
Friday, March 19, 1:30pm
Saturday, March 20, 8pm

RAFAEL FRÜHBECK DE BURGOS conducting

MENDELSSOHN

OVERTURE AND INCIDENTAL MUSIC TO "A MIDSUMMER NIGHT'S DREAM"

Overture
Scherzo
Song with Chorus
Intermezzo
Nocturne
Wedding March
A Dance of Clowns
Reprise of Wedding March
Finale, with Chorus

ALBINA SHAGIMURATOVA, SOPRANO
ALICE COOTE, MEZZO-SOPRANO
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, CONDUCTOR

{ I N T E R M I S S I O N }

ROSSINI

"STABAT MATER"

I. Stabat mater dolorosa
II. Cujus animam
III. Quis est homo
IV. Pro peccatis
V. Eia, mater
VI. Sancta mater
VII. Fac ut portem
VIII. Inflammatus
IX. Quando corpus morietur
X. In sempiterna saecula. Amen

ALBINA SHAGIMURATOVA, SOPRANO
ALICE COOTE, MEZZO-SOPRANO
ERIC CUTLER, TENOR
ALFRED WALKER, BASS
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, CONDUCTOR

PRE-CONCERT TALKS BY HELEN GREENWALD, NEW ENGLAND CONSERVATORY OF MUSIC

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Wednesday, March 24, 7:30pm (Open Rehearsal)
Thursday 'C' March 25, 8-10:15
Friday 'B' March 26, 1:30-3:45
Saturday 'A' March 27, 8-10:15
Tuesday 'B' March 30, 8-10:15

JAMES LEVINE, conductor
GERALD FINLEY, bass-baritone

DEBUSSY *Jeux*
LIEBERSON *Songs of Love and Sorrow*, for baritone and orchestra (world premiere; BSO commission)
SCHUBERT Symphony in C, *The Great*

Thursday 'A' April 1, 8-10:40
Friday Evening April 2, 8-10:40
Saturday 'B' April 3, 8-10:40

JAMES LEVINE, conductor
CHRISTINE BREWER, soprano
STEPHANIE BLYTHE, mezzo-soprano
ALEKSANDRS ANTONENKO, tenor
SHENYANG, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MENDELSSOHN *Elijah*

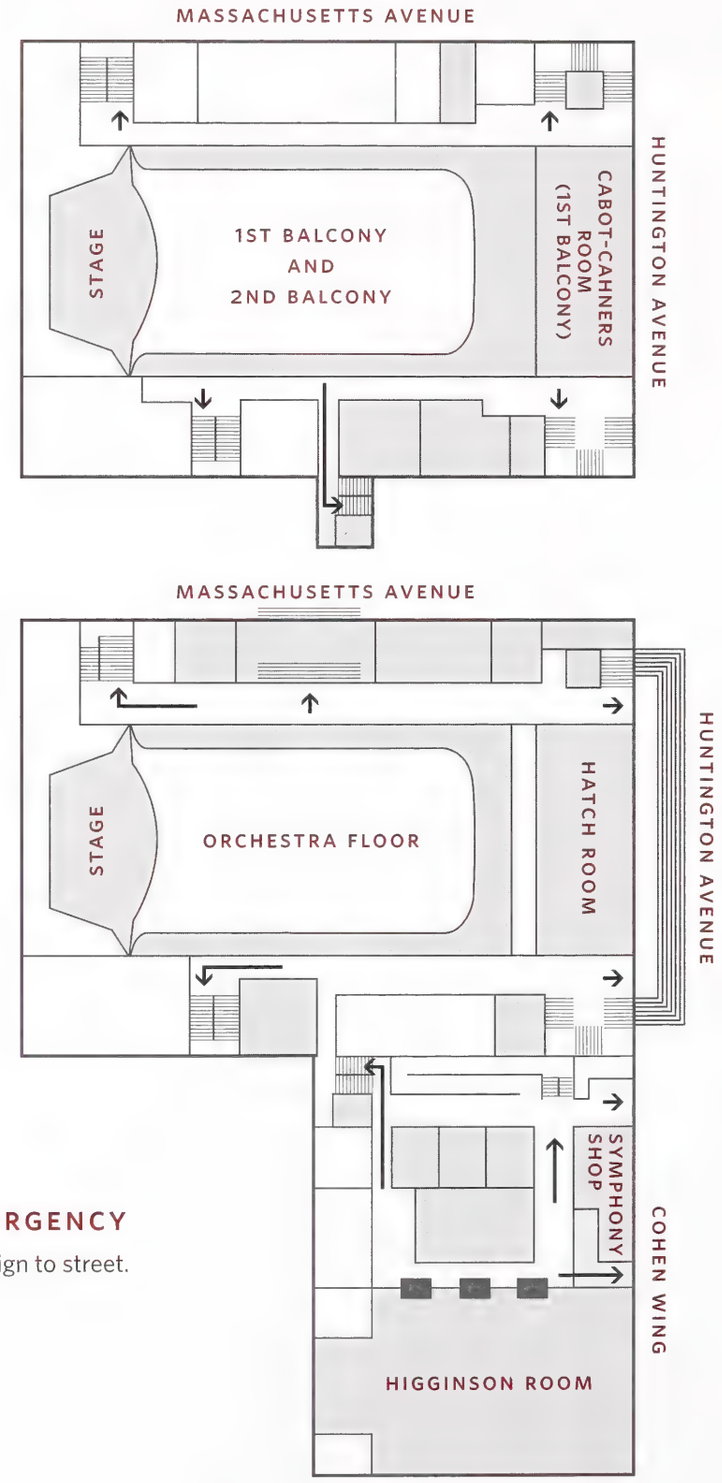
MCC
massculturalcouncil.org

Programs and artists subject to change.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

Next week, Rafael Frühbeck de Burgos opens his second program this season with Mendelssohn's Overture and Incidental Music to Shakespeare's play *A Midsummer Night's Dream*, which features soprano and mezzo-soprano soloists and women's chorus. Mendelssohn wrote the astoundingly assured overture when he was just seventeen, incorporating it into a complete set of incidental pieces for Shakespeare's play much later, in his mid-30s. Gioachino Rossini "retired" from composing operas in 1829 as the greatest living opera composer. His sacred *Stabat Mater* (1841) for four soloists, chorus, and orchestra is the most magnificent of his late-life works. The BSO's only previous performances of the piece were in April 1974, with the great Italian conductor Carlo Maria Giulini on the podium.

Symphony Hall Exit Plan



IN CASE OF EMERGENCY

Follow any lighted exit sign to street.
Do not use elevators.
Walk, do not run.

Symphony Hall Information

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

The Boston Symphony performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 11 a.m. until 6 p.m. Monday through Saturday. On concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WCRB All-Classical 99.5 FM.

BSO Friends: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9277 or e-mail bsobusinesspartners@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Cruise through the Winter in Style at North Hill

Imagine yourself with all the comforts and grandeur of an all-inclusive cruise vacation – in your own neighborhood!

Escape the New England winter doldrums...and enjoy the comfort of a fully furnished apartment home for a 90 day stay.



This offer includes:

- A luxury furnished apartment
- Daily gourmet dining and convenient take-out services
- Weekly housekeeping and linen service
- Concierge service
- Friendly and welcoming staff
- Covered underground parking
- Transportation to Needham, Wellesley and appointments
- An excellent library
- Common areas to sit and socialize
- Social events
- No snow shoveling
- New friends

Also enjoy the many dimensions of our innovative wellness program

- Heated pool, Jacuzzi and a host of aquatic classes
- Lifelong learning classes and lectures
- Cultural and arts opportunities
- Cardio, balance and strength exercise classes
- Yoga, Tai Chi, Feldenkrais
- Personal training and massage services
- Brain health programming and Posit Science "neurobics"
- Creative arts experiences
- Did we mention - no snow shoveling?!
- Really nice people!

Join more than 300 North Hill Residents as they sail smoothly through winter...

For further information on the cruise package, call Heather Parker at 781-433-6524 to learn more about reservations.



North Hill

Greater Boston's Premier Retirement Community

EQUAL HOUSING OPPORTUNITY

865 Central Avenue • Needham, MA 02492 • 781-433-6524 • www.northhill.org



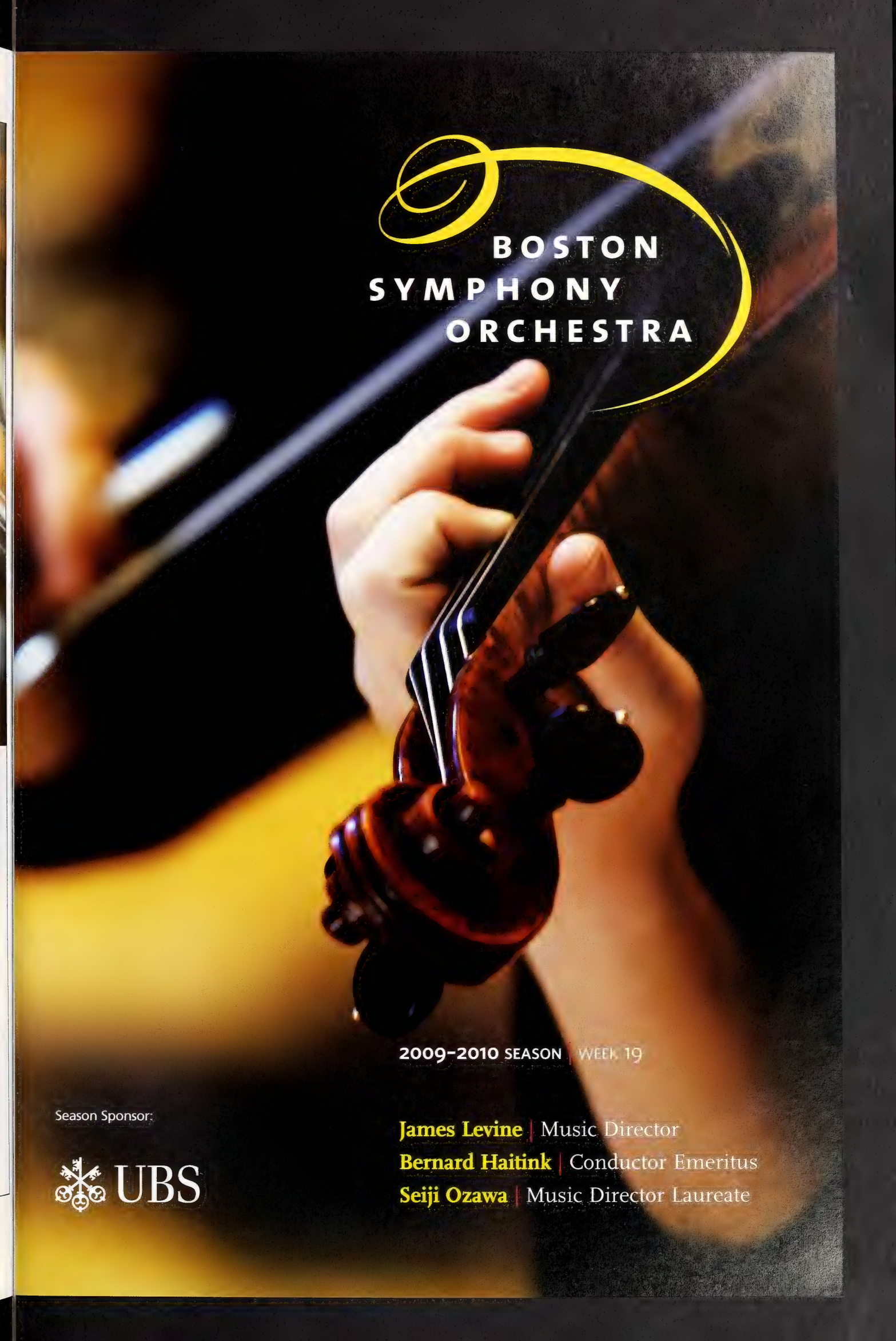
The Boston Symphony Orchestra brings together many talents to create an extraordinary musical experience. At UBS, we understand that success relies on collaboration. It's why, as one of the world's leading financial firms, we work closely with our clients to deliver the customized solutions that help them pursue their goals. And it's why we celebrate the achievement of this outstanding orchestra along with you.

UBS is the season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

© UBS 2009. All rights reserved.


BOSTON
SYMPHONY
ORCHESTRA
2009-2010 SEASON | WEEK 19
Season Sponsor:
UBS
James Levine | Music Director
Bernard Haitink | Conductor Emeritus
Seiji Ozawa | Music Director Laureate


HERMÈS
PARIS
HERMÈS, LIFE AS A TALE
"Jypsière" bag
in taurillon Clémence.
Boston
320 Boylston Street
(617) 482-8707
Hermes.com

Table of Contents | Week 19

15 BSO NEWS

23 ON DISPLAY IN SYMPHONY HALL

25 BSO MUSIC DIRECTOR JAMES LEVINE

28 THE BOSTON SYMPHONY ORCHESTRA

30 THIS WEEK'S PROGRAM

Notes on the Program

33 Felix Mendelssohn-Bartholdy

43 Gioachino Rossini

53 To Read and Hear More...

Guest Artists

57 Rafael Frühbeck de Burgos

59 Albina Shagimuratova

61 Alice Coote

63 Eric Cutler

65 Alfred Walker

67 Tanglewood Festival Chorus

70 SPONSORS AND DONORS

72 FUTURE PROGRAMS

74 SYMPHONY HALL EXIT PLAN

75 SYMPHONY HALL INFORMATION

THIS WEEK'S PRE-CONCERT TALKS ARE GIVEN BY HELEN GREENWALD, NEW ENGLAND CONSERVATORY OF MUSIC.

program copyright ©2010 Boston Symphony Orchestra, Inc.

design by Hecht Design, Arlington, MA
cover photograph by Charles Gauthier

BOSTON SYMPHONY ORCHESTRA
Symphony Hall, 301 Massachusetts Avenue
Boston, MA 02115-4511
(617) 266-1492 bso.org



AFTER A WHILE, THE ROLLER COASTER JUST ISN'T FUN ANYMORE

Perhaps you're ready for the thrill of steady financial performance?

Are those big drops beginning to make your stomach queasy? Turn to Fiduciary Trust. As an independent financial management company, our investment advice is custom-tailored to meet your needs, not Wall Street's or a corporate parent's. And for our clients that means fewer ups and downs.

Looking for advice you can trust? Visit us at fiduciary-trust.com or call Randy Kinard at 617-574-3432.

FIDUCIARY TRUST

REAP THE DIVIDENDS℠

Investment Management • Estate and Financial Planning
Corporate Trustee • Estate Settlement • Family Office Services
fiduciary-trust.com



The Pavilion

at McLean Hospital

Unparalleled psychiatric evaluation and treatment.
Unsurpassed discretion and service.

The Pavilion at McLean Hospital
Belmont, Mass.
617.855.2874 mcleanpavilion.org

PARTNERS HEALTHCARE

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

Healthy is

marching to the beat of your own drum.

Fill in YOUR blank

bidmc.org



Beth Israel Deaconess Medical Center



A teaching hospital of Harvard Medical School



JAMES LEVINE, MUSIC DIRECTOR
RAY AND MARIA STATA MUSIC DIRECTORSHIP, FULLY FUNDED IN PERPETUITY

BERNARD HAITINK, CONDUCTOR EMERITUS
LACROIX FAMILY FUND, FULLY FUNDED IN PERPETUITY

SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

129th season, 2009–2010

TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Stephen B. Kay and Robert P. O'Block, Co-Chairmen • Edmund Kelly, Chairman-Elect •
Diddy Cullinane, Vice-Chairman • Roger T. Servison, Vice-Chairman • Vincent M. O'Reilly, Treasurer

George D. Behrakis • Alan Bressler • Jan Brett • Samuel B. Bruskin • Paul Buttenwieser •
Eric D. Collins • Cynthia Curme • Alan J. Dworsky • William R. Elfers • Judy Moss Feingold, ex-officio •
Nancy J. Fitzpatrick • Thelma E. Goldberg • Michael Gordon • Brent L. Henry • Charles H. Jenkins, Jr. •
John M. Loder • Carmine A. Martignetti • Robert J. Mayer, M.D. • Nathan R. Miller • Richard P. Morse •
Aaron J. Nurick, ex-officio • Susan W. Paine • Carol Reich • Edward I. Rudman • Arthur I. Segel •
Thomas G. Stemberg • Caroline Taylor • Stephen R. Weber • Stephen R. Weiner • Robert C. Winters

LIFE TRUSTEES

Vernon R. Alden • Harlan E. Anderson • David B. Arnold, Jr. • J.P. Barger • Leo L. Beranek •
Deborah Davis Berman • Peter A. Brooke • Helene R. Cahners • James F. Cleary • John F. Cogan, Jr. •
Mrs. Edith L. Dabney • Nelson J. Darling, Jr. • Nina L. Doggett • Mrs. John H. Fitzpatrick •
Dean W. Freed • Edna S. Kalman • George Krupp • Mrs. August R. Meyer • Mrs. Robert B. Newman •
William J. Poorvu • Irving W. Rabb • Peter C. Read • Richard A. Smith • Ray Stata •
John Hoyt Stookey • Wilmer J. Thomas, Jr. • John L. Thorndike • Dr. Nicholas T. Zervas

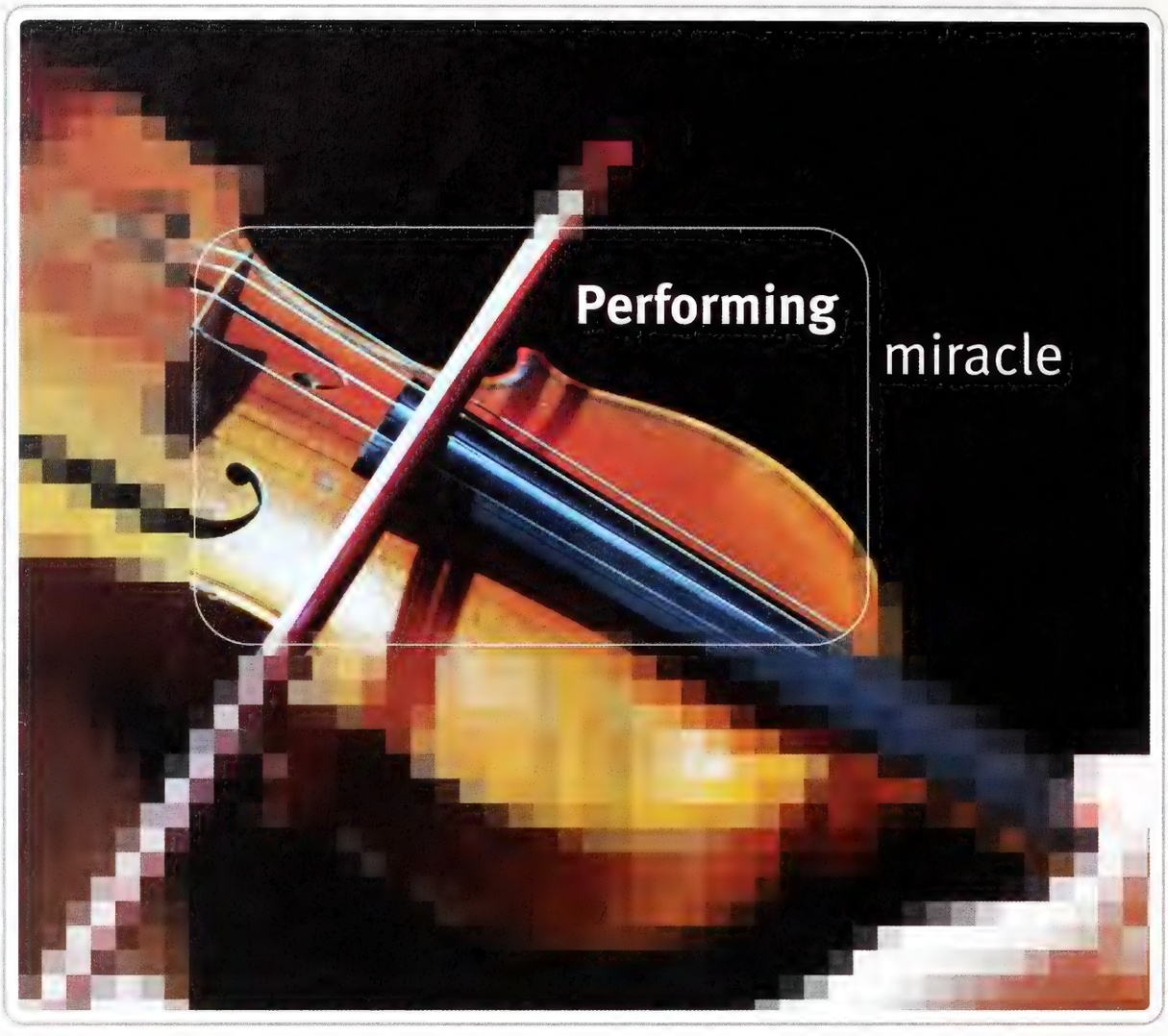
OTHER OFFICERS OF THE CORPORATION

Mark Volpe, Managing Director • Thomas D. May, Chief Financial Officer •
Suzanne Page, Clerk of the Board

BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Judy Moss Feingold, Chairman • William F. Achtmeyer • Noubar Afeyan • David Altshuler •
Diane M. Austin • Judith W. Barr • Lucille M. Batal • Linda J.L. Becker • George W. Berry • Paul Berz •
James L. Bildner • Mark G. Borden • Partha Bose • Anne F. Brooke • Stephen H. Brown •
Gregory E. Bulger • Joanne Burke • Ronald G. Casty • Carol Feinberg Cohen • Susan Bredhoff Cohen •
Richard F. Connolly, Jr. • Charles L. Cooney • Ranny Cooper • James C. Curvey • Gene D. Dahmen •
Mrs. Miguel de Bragança • Paul F. Deninger • Ronald F. Dixon • Ronald M. Druker • Alan Dynner •
Ursula Ehret-Dichter • John P. Eustis II • Joseph F. Fallon • Thomas E. Faust, Jr. • Steven S. Fischman •
John F. Fish • Myrna H. Freedman • Carol Fulp • Robert Gallery • Robert P. Gittens •
Carol Henderson • Susan Hockfield • Roger Hunt • William W. Hunt • Valerie Hyman •
Ernest Jacquet • Everett L. Jassy • Stephen J. Jerome • Darlene Luccio Jordan, Esq. • Paul L. Joskow •
Stephen R. Karp • Douglas A. Kingsley • Robert Kleinberg • Farla H. Krentzman • Peter E. Lacaillade •
Charles Larkin • Robert J. Lepofsky • Christopher J. Lindop • Nancy K. Lubin • Jay Marks •
Jeffrey E. Marshall • Joseph B. Martin, M.D. • C. Ann Merrifield • Dr. Martin C. Mihm, Jr. •
Maureen Miskovic • Robert Mnookin • Paul M. Montrone • Sandra O. Moose • Robert J. Morrissey •
Robert T. O'Connell • Peter Palandjian • Vincent Panetta, Jr. • Diane Patrick • Joseph Patton •

EMC²
where information lives®

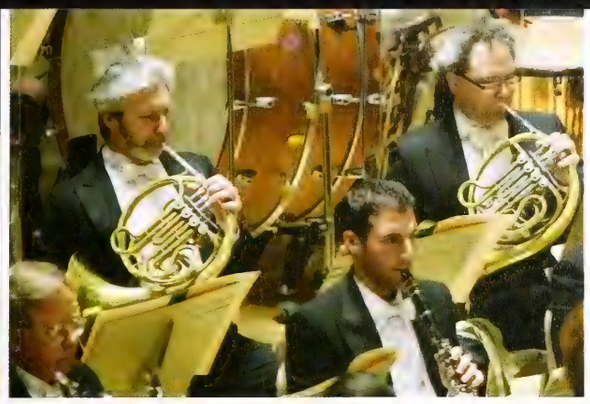
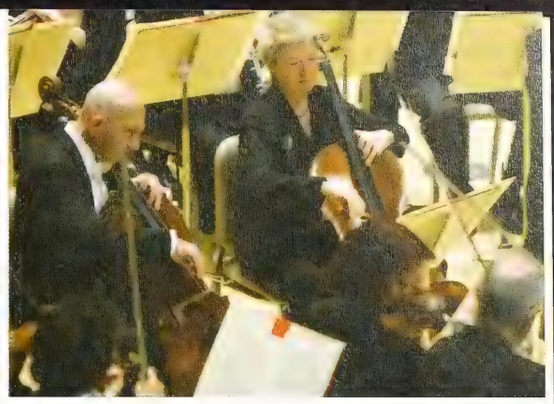


EMC is proud to support the Boston Symphony Orchestra.

The global icon of artistic virtuosity known as the Boston Symphony Orchestra is also the world's largest orchestral organization. The BSO understands the critical role information plays in its business, and turns to information infrastructure solutions from EMC to help keep its intricate operations a miracle of performance. We're proud to help the BSO bring the power of information to life—information that illuminates what's possible and that can move the world forward.

Learn more at www.EMC.com.

EMC², EMC, and where information lives are registered trademarks of EMC Corporation. All other trademarks used herein are the property of their respective owners.
© Copyright 2008 EMC Corporation. All rights reserved.

photos by Michael J. Lutch

Ann M. Philbin • May H. Pierce • Claudio Pincus • Joyce L. Plotkin • Jonathan Poorvu • Dr. John Thomas Potts, Jr. • William F. Pounds • Dr. Tina Young Poussaint • Claire Pryor • Patrick J. Purcell • John Reed • Dr. Carmichael Roberts • Susan Rothenberg • Alan Rottenberg • Joseph D. Roxe • Kenan Sahin • Gilda Slifka • Christopher Smallhorn • Margery Steinberg • Theresa Stone • Patricia L. Tambone • Jean Tempel • Douglas Thomas • Mark D. Thompson • Albert Togut • Diana Osgood Tottenham • Joseph M. Tucci • Robert A. Vogt • David C. Weinstein • Christoph Westphal • James Westra • Patricia Plum Wylde • Dr. Michael Zinner • D. Brooks Zug

OVERSEERS EMERITI

Helaine B. Allen • Marjorie Arons-Barron • Caroline Dwight Bain • Sandra Bakalar • William T. Burgin • Mrs. Levin H. Campbell • Earle M. Chiles • Mrs. James C. Collias • Joan P. Curhan • Phyllis Curtin • Tamara P. Davis • Disque Deane • Betsy P. Demirjian • JoAnne Walton Dickinson • Phyllis Dohanian • Goetz B. Eaton • Harriett Eckstein • George Elvin • Pamela D. Everhart • J. Richard Fennell • Lawrence K. Fish • Peter H.B. Frelinghuysen • Mrs. Thomas Galligan, Jr. • Mrs. James Garivaltis • Dr. Arthur Gelb • Jordan Golding • Mark R. Goldweitz • Michael Halperson • John Hamill • Deborah M. Hauser • Mrs. Richard D. Hill • Marilyn Brachman Hoffman • Lola Jaffe • Michael Joyce • Martin S. Kaplan • Mrs. S. Charles Kasdon • Mrs. Gordon F. Kingsley • David I. Kosowsky • Robert K. Kraft • Benjamin H. Lacy • Mrs. William D. Larkin • Edwin N. London • Frederick H. Lovejoy, Jr. • Diane H. Lupean • Mrs. Charles P. Lyman • Mrs. Harry L. Marks • Joseph C. McNay • Albert Merck • John A. Perkins • Daphne Brooks Prout • Robert E. Remis • John Ex Rodgers • Roger A. Saunders • Lynda Anne Schubert • Mrs. Carl Shapiro • L. Scott Singleton • Charles A. Stakely • Patricia Hansen Strang • Samuel Thorne • Paul M. Verrochi • Robert A. Wells • Mrs. Joan D. Wheeler • Margaret Williams-DeCelles • Mrs. John J. Wilson • Richard Wurtman, M.D.

EXECUTIVE COMMITTEE OF THE BOSTON SYMPHONY ASSOCIATION OF VOLUNTEERS

Aaron J. Nurick, Chair • Charles Jack, Vice-Chair, Boston • Wilma Michaels, Vice-Chair, Tanglewood • Audley Fuller, Secretary • Richard Dixon, Co-Chair Education, Boston • Gerald Dreher, Co-Chair Membership Administration, Boston • Ellen Mayo, Co-Chair Community Outreach and Audience Development, Boston • Augusta Liebowitz, Co-Chair Education, Tanglewood • Alexandra Warshaw, Co-Chair Membership Administration, Tanglewood • Howard Arkans, Co-Chair Community Outreach and Audience Development, Tanglewood • William Ballen, Ushers and Programmers Liaison, Tanglewood • Ken Singer, Glass House Liaison, Tanglewood

one night,
two great traditions

NEW ENGLAND COFFEE
Official Coffee
of Symphony Hall

"New England Coffee is delighted to be the Official Coffee of the Boston Symphony Orchestra and the Boston Pops. As a family-owned business for over 90 years, we share a commitment to quality and tradition that the BSO has championed for over 125 years. With these common values and a dedication to quality, we invite you to enjoy tonight's performance." - *Jim Kaloyanides*
PRESIDENT AND COO
OF NEW ENGLAND COFFEE



www.newenglandcoffee.com

Administration

Mark Volpe, *Managing Director, Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity*

Anthony Fogg, *Artistic Administrator*

Marion Gardner-Saxe, *Director of Human Resources*

Ellen Highstein, *Director of Tanglewood Music Center, Tanglewood Music Center Directorship endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman*

Bernadette M. Horgan, *Director of Public Relations*

Thomas D. May, *Chief Financial Officer*

Kim Noltemy, *Director of Sales, Marketing, and Communications*

Bart Reidy, *Director of Development—Institutional Giving, Events, and Administration*

Elizabeth P. Roberts, *Director of Development—Campaign and Individual Giving*

Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, Senior Archivist • **Felicia Burrey Elder,** Executive Assistant to the Managing Director • **Vincenzo Natale,** Chauffeur/Valet • **Claudia Robaina,** Manager of Artists Services • **Benjamin Schwartz,** Assistant Artistic Administrator

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, Director of Concert Operations

H.R. Costa, Technical Director • **Leslie DeRoche,** Concert Operations Administrator • **Vicky Dominguez,** Operations Manager • **Jake Moerschel,** Assistant Stage Manager • **Leah Monder,** Production Manager • **John Morin,** Stage Technician • **Mark C. Rawson,** Stage Technician • **Mark B. Rulison,** Chorus Manager

BOSTON POPS

Dennis Alves, Director of Artistic Planning

Gina Randall, Administrative/Operations Coordinator • **Margo Saulnier,** Assistant Director of Artistic Planning • **Amanda Severin,** Manager of Artistic Services/Assistant to the Pops Conductor

BUSINESS OFFICE

Sarah J. Harrington, Director of Planning and Budgeting • **Mia Schultz,** Director of Investment Operations and Compliance • **Pam Wells,** Controller

Mimi Do, Budget Manager • **Thomas Engeln,** Budget Assistant • **Michelle Green,** Executive Assistant to the Business Management Team • **Karen Guy,** Accounts Payable Supervisor • **David Kelts,** Staff Accountant • **Minnie Kwon,** Payroll Associate • **John O'Callaghan,** Payroll Supervisor • **Nia Patterson,** Accounts Payable Assistant • **Harriet Prout,** Accounting Manager • **Teresa Wang,** Staff Accountant • **Audrey Wood,** Senior Investment Accountant

Loving Life!

Alexander and Elinor Courtney, Fox Hill Village residents



Alexander and Elinor Courtney found an array of distinguished floor plans, friendly neighbors, onsite activities (movies, college courses, lectures, concerts) and each other at Fox Hill Village! Married nine years with twenty-one grandchildren between them, the Courtneys take advantage of the sprawling lawns and family friendly weekly barbeques Fox Hill hosts in the summer. An active schedule, convenient fitness center, Massachusetts General Hospital associated Wellness Clinic and superb dining exceed their highest expectations while impeccable security makes their travels to Alaska, Hawaii, and Vienna carefree.

Like Al and Elinor, come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premier retirement community. See why accommodation enhanced by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

To learn more, call us at 781-329-4433 or visit us on the web at:
www.foxhillvillage.com

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)

DEVELOPMENT

Joseph Chart, Director of Major Gifts • **Nina Jung**, Director of Development Events and Volunteer Outreach • **Ryan Losey**, Director of Foundation and Government Relations • **Jennifer Roosa**, Director of Development Research and Information Systems • **George Triantaris**, Director of Principal and Planned Giving

Amanda Aldi, Data Project Coordinator • **Stephanie Baker**, Campaign Manager • **Susan Beaudry**, Manager of Tanglewood Business Partners • **Emily Borababy**, Manager of Development Communications • **Dulce Maria de Borbon**, Beranek Room Hostess • **Cullen E. Bouvier**, Donor Relations Officer • **Maria Capello**, Grant Writer • **Diane Cataudella**, Associate Director of Donor Relations • **Sabine Chouljian**, Manager of Development Events and Volunteer Services • **Kerri Cleghorn**, Associate Director, Business Partners • **Allison Cooley**, Associate Director of Society Giving • **Emily Diaz**, Donor Information and Data Coordinator • **Marcy Bouley Eckel**, Associate Director of Direct Fundraising • **Laura Frye**, Assistant Manager of Society Giving • **David Grant**, Development Operations Manager • **Barbara Hanson**, Major Gifts Officer • **Emily Horsford**, Manager of Donor Relations • **Sabrina Karpe**, Donor Relations Coordinator • **Angela Kaul**, Assistant Manager of Planned Giving • **Dominic Margaglione**, Donor Ticketing Associate • **Jill Ng**, Senior Major and Planned Giving Officer • **Madge Nimocks**, Development Communications Writer • **Suzanne Page**, Associate Director for Board Relations • **Emily Reeves**, Major Gifts Coordinator • **Amanda Roosevelt**, Executive Assistant • **Laura Sancken**, Coordinator, Development Events and Volunteer Services • **Joyce M. Serwitz**, Major Gifts and Campaign Advisor • **Alexandria Sieja**, Assistant Manager of Development Events and Volunteer Services • **Yong-Hee Silver**, Major Gifts Officer • **Kenny Smith**, Acknowledgment and Gift Processing Coordinator • **Stephanie J. Smith**, Annual Fund Project Coordinator • **Mary E. Thomson**, Associate Director of Corporate Giving • **Szeman Tse**, Assistant Director of Development Research • **Romain Tsiplakis**, Graphic Designer

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, Director of Education and Community Programs

Claire Carr, Manager of Education Programs • **Sarah Glenn**, Assistant Manager of Education and Community Programs • **Emilio Gonzalez**, Manager of Curriculum Research and Development • **Darlene White**, Manager, Berkshire Education and Community Programs

FACILITIES

C. Mark Cataudella, Director of Facilities

SYMPHONY HALL OPERATIONS **Christopher Hayden**, Facilities Manager • **Tyrone Tyrell**, Security and Environmental Services Manager

Charles F. Cassell, Jr., Facilities Compliance and Training Coordinator • **Stella Easland**, Switchboard Operator • **Michael Finlan**, Switchboard Supervisor • **Judith Melly**, Facilities Coordinator • **Shawn Wilder**, Mailroom Clerk

MAINTENANCE SERVICES **Jim Boudreau**, Electrician • **Thomas Davenport**, Carpenter • **Michael Frazier**, Carpenter • **Paul Giaimo**, Electrician • **Steven Harper**, HVAC • **Sandra Lemerise**, Painter • **Michael Maher**, HVAC ENVIRONMENTAL SERVICES **Landel Milton**, Lead Custodian • **Rudolph Lewis**, Assistant Lead Custodian • **Desmond Boland** • **Julien Buckmire** • **Claudia Ramirez Calmo** • **Angelo Flores** • **Gaho Boniface Wahi**

TANGLEWOOD OPERATIONS **David P. Sturma**, Director of Tanglewood Facilities and BSO Liaison to the Berkshires

Ronald T. Brouker, Supervisor of Tanglewood Crew • **Robert Lahart**, Electrician • **Peter Socha**, Carpenter • **Robert Casey** • **Stephen Curley** • **Richard Drumm** • **Bruce Huber**

HUMAN RESOURCES

Susan Olson, Human Resources Recruiter • **Heather Mullin**, Human Resources Manager • **Kathleen Sambuco**, Benefits Manager

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MILTON, MASSACHUSETTS



$1,775,000. Enchanting residence on fabled Adams Street. An octagonal front porch introduces this home with a flowthrough front hall drawing attention to the back deck and gardens. Features include a theater, game room, lap pool and a duo of wine cellars. **Josephine McCloskey / Julianne Bridgeman, (617) 696-4430**

BOSTON, MASSACHUSETTS



$3,925,000. This ninth-floor residence has been tastefully renovated and showcases skyline views from the formal living room and the paneled library. This full-service residential building offers valet garage parking, 24-hour concierge and available services from the Taj Boston Hotel. **Bruce E. McLean, (617) 723-2737**

BROOKLINE, MASSACHUSETTS



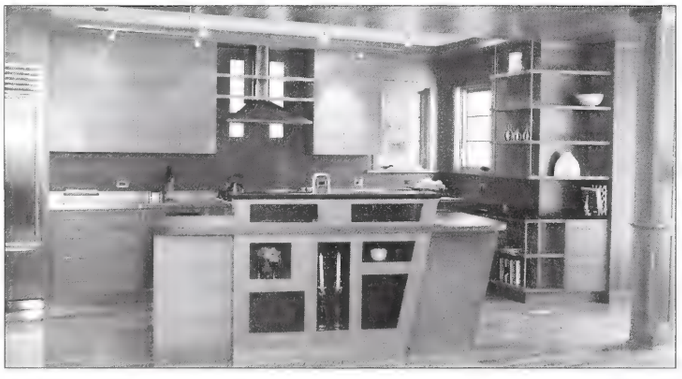
$4,990,000. Unparalleled luxury awaits in prestigious Monmouth House, sited on a lush 19,500-square-foot lot just moments from Back Bay. This home's dramatic design and sweeping spaces underwent a thoughtful architectural renovation, completed in 2009. **Jayne Bennett Friedberg, (617) 796-6116**

JAMAICA PLAIN, BOSTON, MASSACHUSETTS



$1,425,000. Unsurpassed water views. This two-story penthouse residence (three bedroom/2.5 bath) overlooking Boston's Emerald Necklace. Gourmet kitchen, master suite, fireplace, private decks and semi-finished basement. Garage parking. Luxury amenities throughout. Minutes to downtown. An urban Eden. **Janet Deegan / Constance Cervone, (617) 522-4600**

CAMBRIDGE, MASSACHUSETTS



$2,650,000. This newly-renovated architect's showcase home in the prestigious Brattle/Huron Village neighborhood features a stunning and spacious kitchen/family room area with gas fireplace and glass doors to a raised patio, and is Leeds Silver Certified for energy saving features. **David Pap, (617) 844-2756**

BROOKLINE, MASSACHUSETTS



$3,795,000. Set amongst 14,000± square feet of meticulous gardens and mature landscaping, this stately residence enjoys views of historic Longwood Mall. The grand design of the home encompasses exquisite craftsmanship and custom millwork with understated elegance found throughout. **Ronni Casty, (617) 731-2447**

For information on the Previews International Program offered by Coldwell Banker Residential Brokerage, please call (800) 548-5003

www.NewEnglandMoves.com

© 2010 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation.
An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT, LLC.

INFORMATION TECHNOLOGY

Timothy James, Director of Information Technology

Guy W. Brandenstein, User Support Specialist • **Andrew Cordero**, Manager of User Support • David Tucker, Infrastructure Systems Manager • **Brian Van Sickle**, User Support Specialist

PUBLIC RELATIONS

Kathleen Drohan, Associate Director of Public Relations • **Taryn Lott**, Public Relations Supervisor

PUBLICATIONS

Marc Mandel, Director of Program Publications

Robert Kirzinger, Assistant Director of Program Publications—Editorial • **Eleanor Hayes McGourty**, Assistant Director of Program Publications—Production and Advertising

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, Ticket Operations Manager • **Helen N.H. Brady**, Director of Group Sales • **Alyson Bristol**, Director of Corporate Sponsorships • **Sid Guidicianne**, Front of House Manager • **James Jackson**, Call Center Manager • **Roberta Kennedy**, Buyer for Symphony Hall and Tanglewood • **Sarah L. Manoog**, Director of Marketing Programs • **Michael Miller**, Director of Ticketing

Megan Bohrer, Group Sales Coordinator • **Gretchen Borzi**, Marketing Production Manager • Rich Bradway, Associate Director of E-Commerce and New Media • **Samuel Brewer**, SymphonyCharge Representative • **Allegra Brooke**, Corporate Sponsorship Coordinator • **Lenore Camassar**, Associate Manager, SymphonyCharge • **Theresa Condito**, Access Services Administrator/Subscriptions Associate • **Susan Coombs**, SymphonyCharge Coordinator • **Jonathan Doyle**, Junior Graphic Designer • **Paul Ginocchio**, Manager, Symphony Shop and Tanglewood Glass House • **Erin Glennon**, Graphic Designer • **Randie Harmon**, Customer Service and Special Projects Manager • **Matthew Heck**, Marketing Projects Coordinator • **Michael King**, Subscriptions Associate • **Michele Lubowsky**, Associate Subscriptions Manager • **Jason Lyon**, Group Sales Manager • **Laura Maas**, Merchandising Assistant • **Ronnie McKinley**, Ticket Exchange Coordinator • **Maria McNeil**, SymphonyCharge Representative • **Michael Moore**, E-Commerce Marketing Analyst • **Doreen Reis**, Marketing Coordinator for Advertising • **Andrew Russell**, Senior Manager, Corporate Sponsorships • **Laura Schneider**, Web Content Editor • **Robert Sistare**, Subscriptions Representative • **Kevin Toler**, Art Director • **Himanshu Vakil**, Web Application Lead • **Stacy Whalen**, Manager, Corporate Sponsor Relations

BOX OFFICE **David Chandler Winn**, Manager • **Megan E. Sullivan**, Assistant Manager

BOX OFFICE REPRESENTATIVES Mary J. Broussard • Arthur Ryan

EVENT SERVICES **Kyle Ronayne**, Director of Event Administration • **Tony Bennett**, Café Supervisor/Pops Service Staff Manager • **Kristin Jacobson**, Senior Sales Manager • **Sean Lewis**, Manager of Venue Rentals and Events Administration • **Cesar Lima**, Assistant Food and Beverage Manager • **James Sorrentino**, Bar Manager

TANGLEWOOD MUSIC CENTER

Andrew Leeson, Budget and Office Manager • **Karen Leopardi**, Associate Director for Faculty and Guest Artists • **Michael Nock**, Associate Director for Student Affairs • **Gary Wallen**, Manager of Production and Scheduling



Program Book RE-USE INITIATIVE

The BSO is pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

Thank you for helping to make the BSO greener!

PHOTOGRAPHY: JOHN FERRILLO

BSO News

BSO Food Drive to Benefit Greater Boston Food Bank April 1–3 at Symphony Hall

The Boston Symphony Orchestra is holding a canned food drive in conjunction with the BSO concerts on April 1, 2, and 3, to benefit the Greater Boston Food Bank. A complementary online Virtual Aid Food Drive has also been set up to accept monetary donations to the Greater Boston Food Bank (visit www.bso.org/fooddrive). The BSO's food drive is taking place in connection with "Orchestras Feeding America," a nationwide project of the League of American Orchestras. The "Orchestras Feeding America" program was launched in 2009 with 250 orchestras participating nationwide to collect over 200,000 pounds of food.

Food drive receptacles will be available in both the Massachusetts Avenue and Cohen Wing entrances before concerts and during intermission. Although patrons with tickets are especially encouraged to support the drive, others may drop off canned goods during the hour before concerts (7-8 p.m.). The BSO food drive can only accept canned food items, including canned tuna, chicken, or other meats, canned vegetables and fruit, and canned juices, soups, and pasta. For safety reasons, the Greater Boston Food Bank does not accept baby food, baby formula, and glass containers.

Tickets for the 2010 Tanglewood Season On Sale Now

Music Director James Levine opens the BSO's 2010 Tanglewood season on July 9 with Mahler's Symphony No. 2, *Resurrection*, featuring soprano Layla Claire, mezzo-soprano Stephanie Blythe, and the Tanglewood Festival Chorus, which celebrates its 40th anniversary this summer. Maestro Levine's performances also include, among other things, BSO performances of Mahler's Symphony No. 4 and Mozart's Requiem; a BSO program of music by the four Strausses (both Johanns, Josef, and Richard); a BSO concert performance of Mozart's delightful comic opera *The Abduction from the Seraglio*, and a fully staged Tanglewood Music Center production of Richard Strauss's *Ariadne auf Naxos*. Also among those performing with the BSO this summer are conductors Christoph von Dohnányi, Charles Dutoit, Rafael Frühbeck de Burgos, Giancarlo Guerrero, Kurt Masur, Ludovic Morlot, Robert Spano, Shi-Yeon Sung, and David Zinman; soloists Emanuel Ax, Joshua Bell, Richard Goode, Hilary Hahn, Lynn Harrell, Yo-Yo Ma, Peter Serkin, Gil Shaham, Christian Tetzlaff, Jean-Yves Thibaudet, Dawn Upshaw, and Pinchas Zukerman, and BSO principals Steven Ansell and Thomas Martin. Complete details of this summer's programs are available at bso.org; or, to request a brochure, call (617) 266-1492. Bank of America is proud to return for the third season as the exclusive season sponsor of Tanglewood.

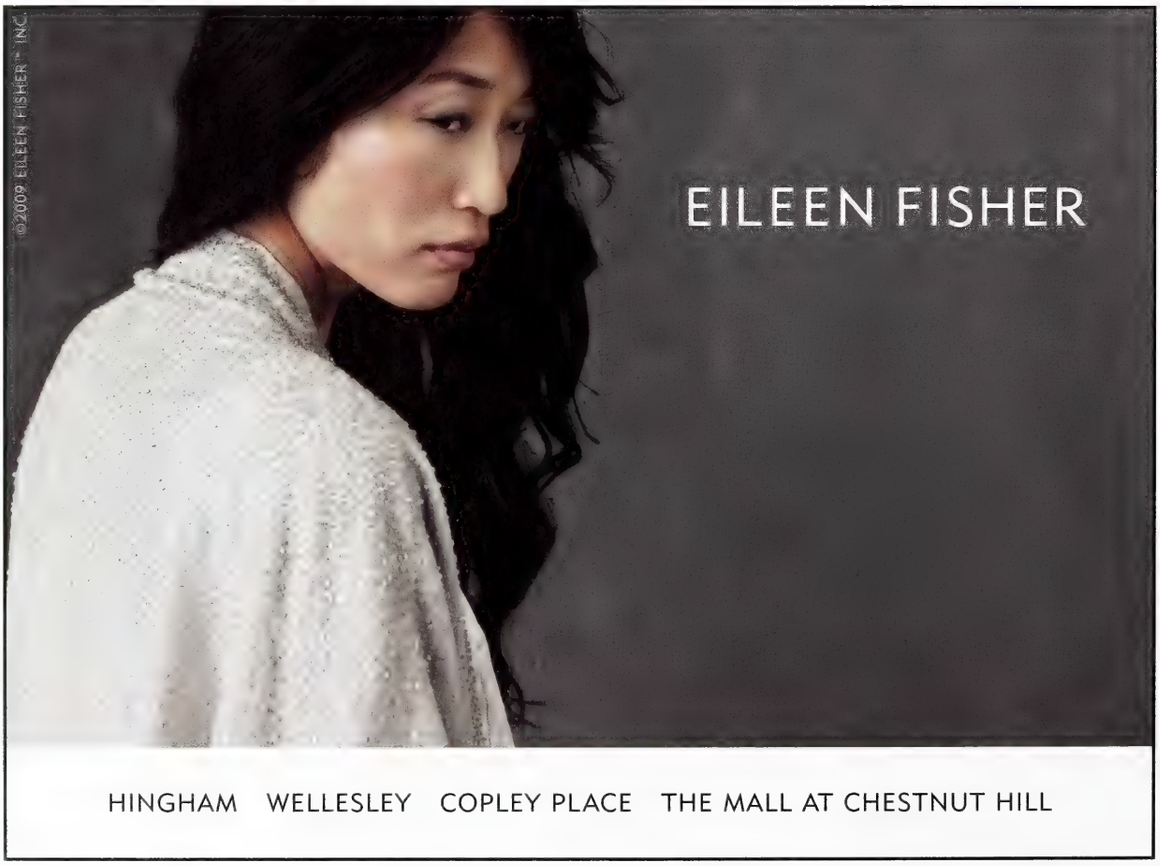


Technically it carried three.
But millions were on board.

JFK

The moon landing 40th anniversary.
See how it began at the
JFK Presidential Library and Museum.
Columbia Point, Boston. jfklibrary.org

Media Sponsors: WCVB TV BOSTON 5 THE PHOENIX



HINGHAM WELLESLEY COPLEY PLACE THE MALL AT CHESTNUT HILL

Upcoming "Symphony+" Events

"Symphony+" is a series of pre- and post-concert events that enhance the overall concert experience by connecting food, literature, and the performing and visual arts to BSO concerts at Symphony Hall. All events at Symphony Hall are free of charge to ticket holders; off-site events require an additional charge. "Project Tchaikovsky," the orchestra's second annual fashion contest (following last year's inaugural fashion contest, "Project Mozart"), is being held in conjunction with the BSO's April concerts featuring Tchaikovsky's Symphony No. 2 (April 13-17). "Project Tchaikovsky" showcases evening wear created by local designers and design students, inspired by music of the great Russian composer. On Tuesday, April 13, and Thursday, April 15, BSO patrons and local fashion experts will vote for their favorite designs, with the winner to be announced at a post-concert reception and fashion show on April 15. The following week, "Symphony+" events include season-ending post-concert receptions on Friday afternoon, April 23, and Tuesday night, April 27, in Higginson Hall. Please check bso.org for further details.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Helen Greenwald of the New England Conservatory discusses Mendelssohn and Rossini. In the weeks ahead, BSO Director of Program Publications Marc Mandel (March 24 Open Rehearsal and March 26 concert) and Assistant Director of Program Publications Robert Kirzinger (March 25, 27, 29) discuss Debussy, Peter Lieberson's new, BSO-commissioned *Songs of Love and Sorrow*, and Schubert; Marc Mandel discusses Mendelssohn's Elijah (April 1-3), and Robert Kirzinger discusses John Harbison's new Double Concerto for violin and cello and Mahler's Symphony No. 7 (April 8-10). The BSO's Pre-Concert Talks are supported by New England Coffee.

A MEMORIAL TRIBUTE TO MICHAEL STEINBERG THIS SUNDAY, MARCH 21, AT 7 P.M.

This season's Pre-Concert Talks are dedicated to the memory of Michael Steinberg (October 4, 1928-July 26, 2009). A memorial tribute to Mr. Steinberg in the form of music and readings is scheduled for Sunday evening, March 21, at 7 p.m. in the Parish Hall of Emmanuel Church, 15 Newbury Street in Boston; the public is invited to attend. Classical music critic of the *Boston Globe* from 1964 to 1976, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, during which time he revitalized the BSO's program book and laid the groundwork for the orchestra's continuing series of pre-concert talks. Mr. Steinberg was a significant and influential figure in the city's musical life throughout his time in Boston; upon leaving Boston he became program annotator for the San Francisco Symphony and then also for the New York Philharmonic. His influence as a teacher, scholar, music administrator, and writer continues to be felt throughout the world of symphonic music and music education in the United States. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

WHAT DO YOU PACK FOR A TRIP TO THE AFTERLIFE?



DIG DEEPER AT

THE SECRETS OF TOMB 10A

EGYPT 2000 BC

MUSEUM OF FINE ARTS, BOSTON
NOW THROUGH JUNE 27, 2010

mfa BOSTON

WWW.MFA.ORG

FREE WITH ADMISSION!
NO TICKETS REQUIRED

The exhibition is supported by Bank of America

Major funding is provided by The Calderwood Charitable Foundation.

Additional support for the exhibition is provided by Institute of Museum and Library Services

Above: Front side panel of outer coffin of Djehutynakht (detail), Egyptian, Middle Kingdom, late Dynasty 11–early Dynasty 12, 2010–1961 BC. Cedar. Harvard University–Boston Museum of Fine Arts Expedition.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. through June 23, and on the second Saturday of every month at 2 p.m. through June 12. The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

BSO Corporate Partner of the Month: EMC Corporation

Do you know that there are more than 400 businesses and corporations that support the Boston Symphony Orchestra? Whether as major corporate sponsors, Boston or Tanglewood business partners, corporate foundations, or supporters of *A Company Christmas at Pops* and *Presidents at Pops*, our corporate partners play a vital role in helping us sustain our mission. You can lend your support to the BSO, Boston Pops, and Tanglewood by supporting the companies who support us. The BSO Corporate Partner of the Month for March is EMC Corporation. Founded in 1979, EMC Corporation is a multinational technology company headquartered in Hopkinton, and a global leader in information and virtual infrastructure technologies. EMC was recently named one of "The World's 10 Most Admired Companies for Product and Service Quality" and Industry Champion for its industry sector by *Fortune Magazine*. EMC's Information Infrastructure business helps customers store, protect, and maximize the value of their vast and ever-increasing quantities of information. EMC's strategic guidance, technology expertise, and wide variety of high-performance and high-availability storage, security, content management and archiving systems, software, and services help customers capture and manage information to improve business agility, lower cost of ownership, and enhance their competitive advantage in their traditional data centers. EMC is a Great Benefactor of the BSO, with a 20+-year history as a corporate partner, and has been the BSO's season supporting partner since the 2004-05 season. EMC also co-sponsored the BSO's 2008 European Festivals Tour. EMC Chairman Joe Tucci is a member of the BSO Board of Overseers, and Vice-Chairman Bill Teuber served on the committee for *A Company Christmas at Pops* in 2008 and 2009. For more about information infrastructure solutions from EMC, visit emc.com.

BSO Business Partners An Instrumental Investment

Members of BSO Business Partners, an annual corporate membership program, help the orchestra reach the largest audience of any symphonic organization in the world. Whether presenting free concerts throughout Boston and eastern Massachusetts, or providing innovative programs such as "Musicians in the School," in which orchestra members teach in middle schools to help foster an interest in classical music in young people, BSO Business Partners play a vital role in deepening the community impact of the BSO, ensuring that orchestral music remain relevant and accessible to all. BSO Business Partners are eligible for a variety of exclusive benefits that promote corporate recognition, such as named concerts and program listings; special events that advance business networking; and behind-the-scenes tours and VIP ticketing assistance. Among their clients, employees, and the greater community, BSO Business Partners are applauded for supporting the Boston Symphony Orchestra. For more information about becoming a BSO Business Partner, contact Kerri Cleghorn, Associate Director, Business Partners, at kcleghorn@bso.org or (617) 638-9277.

At Brookhaven, lifecare living is as good as it looks.



Brookhaven at Lexington offers an abundance of opportunities for intellectual growth, artistic expression and personal wellness. Our residents share your commitment to live a vibrant lifestyle in a lovely community.

Call today for a tour!
781.863.9660 • 800.283.1114
www.brookhavenatlexington.org

BROOKHAVEN
AT LEXINGTON
A Full-Service Lifecare Retirement Community

carf
EQUAL HOUSING OPPORTUNITY

CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

BSO Members in Concert

Collage New Music, founded by BSO percussionist Frank Epstein, performs on Monday, March 22, at 8 p.m. in Pickman Hall at the Longy School of Music in Cambridge under the direction of David Hoose. The program includes John Harbison's Chaconne and his new cycle for mezzo-soprano and chamber ensemble, *The Seven Ages*, with mezzo Andrea Coleman; a new work by David McMullin; the first Boston performance of David Lang's *Dance/Drop*; and John Aylward's *Stillness and Change*. General admission tickets are $15 (free for students), available at the door or by calling (617) 325-5200. For more information, visit collagenewmusic.org.

The Walden Chamber Players, whose members include BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Thomas Martin, clarinet, and Richard Ranti, bassoon, perform on Monday, March 29, at 6 p.m. at Concord Academy Chapel, 166 Main Street, Concord. The program includes Mozart's Two Preludes and Fugues for string trio, K.404a, Davidovsky's Quartetto No. 2 for oboe and strings, Kodály's Intermezzo for string trio, Shostakovich's String Quartet No. 8, and a Haydn string quartet to be announced and to feature a student from Concord Academy's Chamber Music Workshop. For tickets or more information, call (617) 744-0452.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble closes its 2009-10 season with Fauré's Piano Quintet No. 1, Opus 89, and Brahms's Piano Quintet in F minor, Opus 34, on Friday, April 9, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, April 11, at Trinity Church in Newton Centre. Joining Mr. Miller are BSO violinist Julianne Lee, violinist Sharan Leventhal, violist Beth Guterman, and pianist Randall Hodgkinson. Tickets are $24, with discounts for seniors and students. For more information, visit bostonartistsensemble.org or call (617) 964-6553.

Ronald Knudsen leads the New Philharmonia Orchestra in its final "Family Connections" concert of the 2009-10 season on Sunday, April 11, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton Centre. The program includes a musical setting by John Tarrh, the New Phil's composer in residence, of Bernard Waber's beloved children's book *Lyle Lyle Crocodile*, and a string showcase featuring students from the Suzuki School of Newton. Tickets are $15, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit www.newphil.org

The Walter Piston Society
Protect your Income *and* Support the BSO

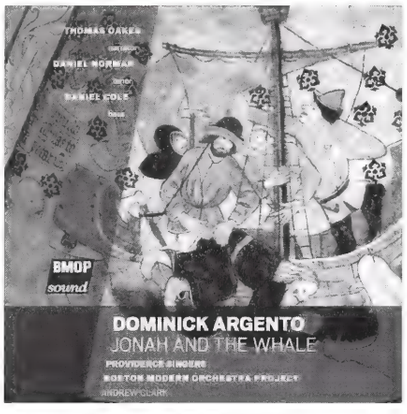
By remembering the BSO in your estate plans, you become a member of the BSO's Walter Piston Society. Named for Pulitzer Prize-winning composer and noted musician Walter Piston, who endowed the BSO's principal flute chair with a bequest, the Piston Society recognizes and honors those who have provided for the future of the Boston Symphony Orchestra, Boston Pops, or Tanglewood through one of a variety of irrevocable deferred gifts, or by including the BSO in their long-term plans. Members of the Walter Piston Society have the opportunity to connect with like-minded music lovers through a variety of benefits, including invitations to events, lectures, and seminars in Boston and at Tanglewood. In addition, Walter Piston Society members are recognized in program books and the BSO's annual report. For more information, please contact George Triantaris, Director of Principal and Planned Giving, at gtriantaris@bso.org or (617) 638-9268.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

BMOP sound

UPCOMING RELEASES

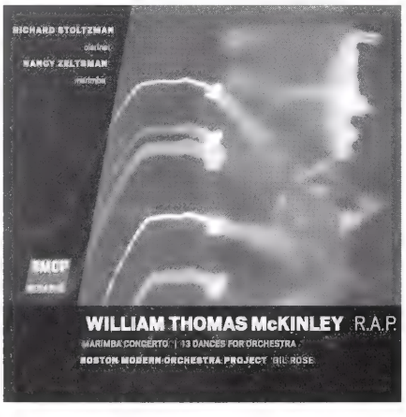


[1015]
SACD

DOMINICK ARGENTO JONAH AND THE WHALE

Thomas Oakes narrator
Daniel Norman tenor
Daniel Cole bass
Providence Singers
Boston Modern Orchestra Project
Andrew Clark conductor

"An engaging combination of 14th-century English poetry, sea chanteys, and work songs." PROVIDENCE MONTHLY

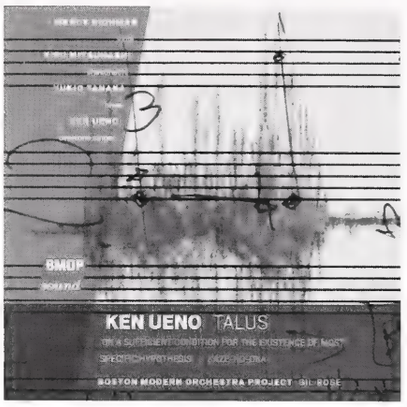


[1017]

WILLIAM THOMAS McKINLEY R.A.P.

"CHILDHOOD MEMORIES" CONCERTO FOR MARIMBA AND ORCHESTRA | 13 DANCES FOR ORCHESTRA
Richard Stoltzman clarinet
Nancy Zeltsman marimba

"The gung-ho orchestra rapped a little too." THE BOSTON GLOBE



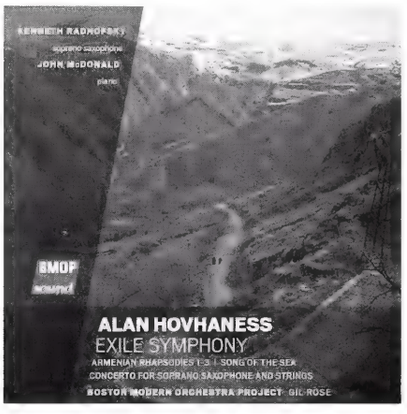
[1014]

KEN UENO TALUS

ON A SUFFICIENT CONDITION FOR THE EXISTENCE OF MOST SPECIFIC HYPOTHESIS | KAZE-NO-OKA

Wendy Richman viola
Kifu Mitsuhashi shakuhachi
Yukio Tanaka biwa
Ken Ueno overtone singer

"[Talus] is a concerto that engrossingly reinvents the discourse." THE BOSTON GLOBE



[1016]

ALAN HOVHANESS EXILE SYMPHONY

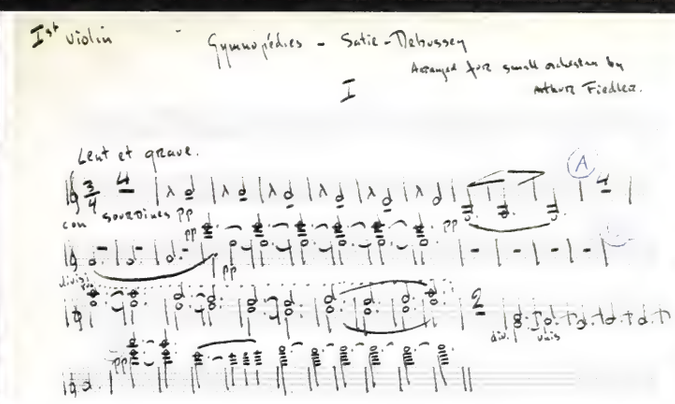
ARMENIAN RHAPSODIES 1-3 | SONG OF THE SEA | CONCERTO FOR SOPRANO SAXOPHONE AND STRINGS
Kenneth Radnofsky soprano saxophone
John McDonald piano

"Complex, deliberate, ultimately captivating grandeur." THE BOSTON GLOBE

BMOP/sound, the label of the acclaimed Boston Modern Orchestra Project, explores the evolution of the music formerly known as classical. Its eclectic catalog offers both rediscovered classics of the 20th Century and the music of today's most influential and innovative composers. BMOP/sound gives adventurous listeners a singular opportunity to explore the music that is defining this generation and the next.

Gil Rose, Executive Producer | www.bmopsound.org | Distributed by Albany Music Distributors, Inc. | www.albanymusic.net







ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level).

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

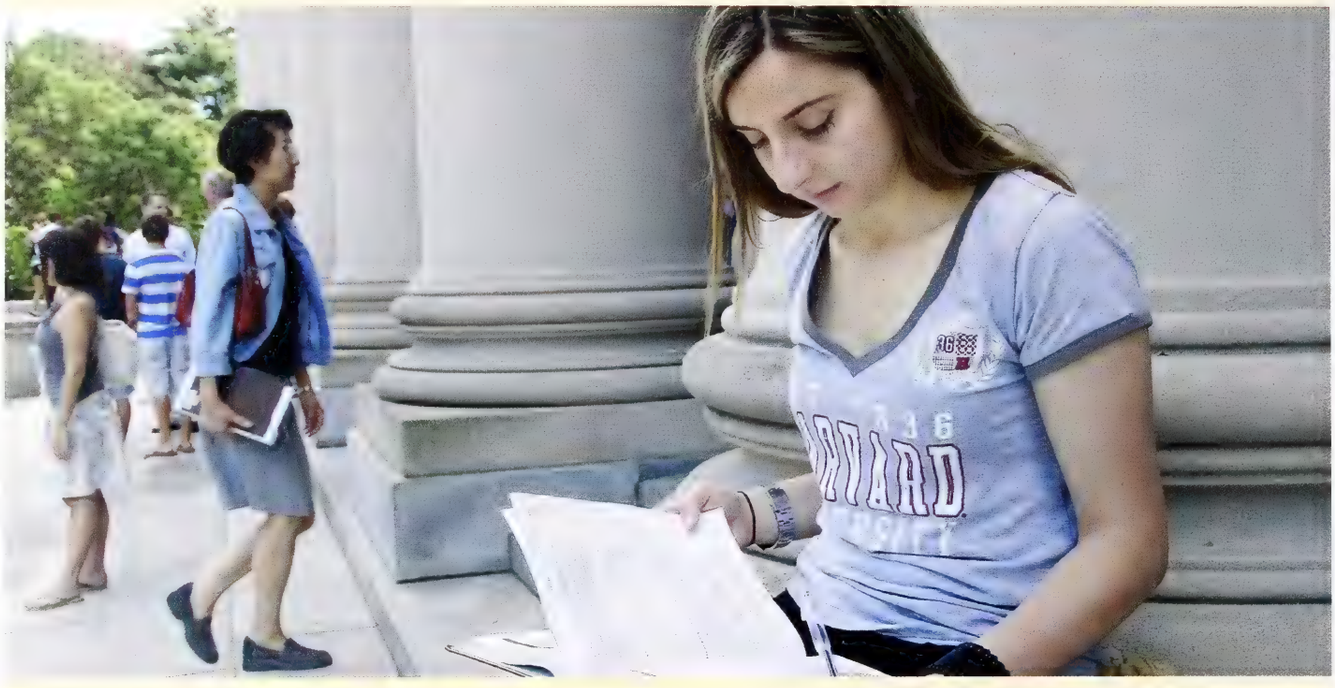
TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)

this summer | Harvard



Join a vibrant community of motivated students and distinguished faculty at Harvard Summer School.

- Courses on campus, online, and abroad
- Seven-week session
- Programs for high school and college students, and adults

HARVARD SUMMER SCHOOL

www.summer.harvard.edu



Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Songs of Love and Sorrow* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Ravel's complete *Daphnis et Chloé* (which recently won the Grammy Award for Best Orchestral Performance of 2009), Brahms's *Ein deutsches Requiem*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Simon Boccanegra* and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director





of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, the NEA Opera Award from the National Academy of the Arts, and, most recently, in December 2009, the first Bard Award in Vocal Arts from the Bard College Conservatory of Music.



Boston Symphony Orchestra

2009–2010

JAMES LEVINE

Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK

Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA

Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang #
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Sheila Fiekowsky *
Muriel C. Kasdon and Marjorie C. Paley chair

Jennie Shames *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Valeria Vilker Kuchment *
Theodore W. and Evelyn Berenson Family chair

Tatiana Dimitriades *
Stephanie Morris Marryott and Franklin J. Marryott chair

Si-Jing Huang *
Catherine and Paul Buttenwieser chair

Nicole Monahan *
Mary B. Saltonstall chair, fully funded in perpetuity

Wendy Putnam *
Kristin and Roger Servison chair

Xin Ding *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Glen Cherry *

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

(position vacant)

Ronald Knudsen
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Joseph McGauley
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Nancy Bracken *

Aza Raykhtsaum *
Robert Bradford Newman chair, fully funded in perpetuity

Bonnie Bewick *

James Cooke *

Victor Romanul *
Bessie Pappas chair

Catherine French *

Jason Horowitz *

Julianne Lee *

Yuncong Zhang *

VIOLAS

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka *

Rebecca Gitter *

CELLOS

Jules Eskin §
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme *
Lillian and Nathan R. Miller chair

Adam Esbensen *

Blaise Déjardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

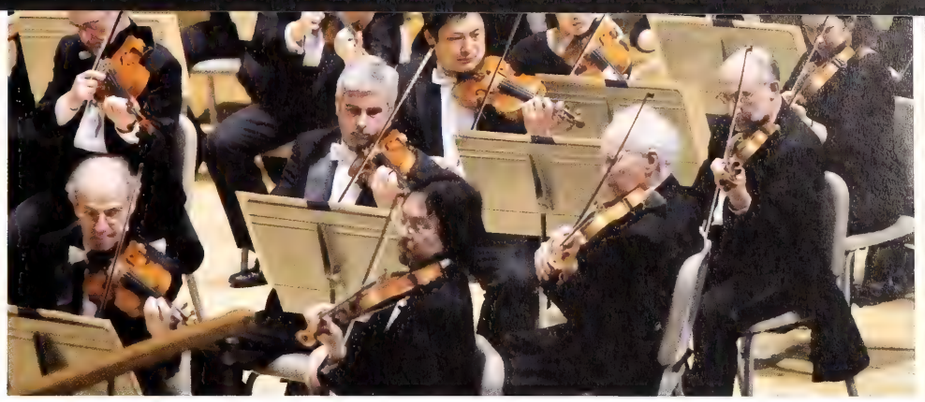
FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Benjamin Wright
Arthur and Linda Gelb chair

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

(position vacant)
Ford H. Cooper chair, endowed in perpetuity in 1984

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

LIBRARIANS

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

ASSISTANT CONDUCTORS

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

Shi-Yeon Sung

PERSONNEL MANAGERS

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

STAGE MANAGER

John Demick

** participating in a system of rotated seating*

§ on sabbatical leave

on leave



JAMES LEVINE, MUSIC DIRECTOR
BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

Thursday, March 18, 8pm
Friday, March 19, 1:30pm
Saturday, March 20, 8pm

RAFAEL FRÜHBECK DE BURGOS conducting

MENDELSSOHN OVERTURE AND INCIDENTAL MUSIC TO "A MIDSUMMER NIGHT'S DREAM"

Overture
Scherzo
Song with Chorus
Intermezzo
Nocturne
Wedding March
A Dance of Clowns
Reprise of Wedding March
Finale, with Chorus

ALBINA SHAGIMURATOVA, SOPRANO
ALICE COOTE, MEZZO-SOPRANO
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, CONDUCTOR

Sung texts are on pages 39 and 41.

{ I N T E R M I S S I O N }

UBS IS PROUD TO SPONSOR THE BSO'S 2009-2010 SEASON.

The evening concerts will end about 10:10 and the afternoon concert about 3:40.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, watch alarms, and other electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

ROSSINI "STABAT MATER"

I. Stabat mater dolorosa
II. Cujus animam
III. Quis est homo
IV. Pro peccatis
V. Eia, mater
VI. Sancta mater
VII. Fac ut portem
VIII. Inflammatus
IX. Quando corpus morietur
X. In sempiterna saecula, Amen

ALBINA SHAGIMURATOVA, SOPRANO
ALICE COOTE, MEZZO-SOPRANO
ERIC CUTLER, TENOR
ALFRED WALKER, BASS
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, CONDUCTOR

Text and translation begin on page 50.

THIS WEEK'S PERFORMANCES BY THE TANGLEWOOD FESTIVAL CHORUS ARE SUPPORTED BY THE ALAN J. AND SUZANNE W. DWORSKY FUND FOR VOICE AND CHORUS.

THE **BSO** ONLINE

watch listen explore

BUY TICKETS • SUBSCRIBE • DONATE • PROGRAM LISTINGS
DOWNLOAD PODCASTS • HISTORICAL FACTS • BIOGRAPHIES

VISIT US AT **BSO.ORG**



The more you get to know us, the more you'll know why the bond we have with our clients is so long-lasting. It's because we create deep and trusting relationships with each client.

After all, we've been right here in the heart of Boston for nearly two centuries, personally guiding both old and new generations of New Englanders with conservative, yet forward-thinking, investment management advice and sophisticated tax, trust and estate planning.

If you're attracted to the true value of an individual relationship with highly personalized service, please call Jay Emmons, Executive Vice President, today at 617-523-1635. At Welch & Forbes, we know wealth. And we know you.

WF

WELCH & FORBES LLC

Private Wealth Management since 1838

45 School Street, Boston Massachusetts 02108 **welchforbes.com**



Felix Mendelssohn-Bartholdy

Overture (Opus 21) and Incidental Music (Opus 61) to Shakespeare's "A Midsummer Night's Dream"

JAKOB LUDWIG FELIX MENDELSSOHN was born in Hamburg on February 3, 1809, and died in Leipzig, Saxony, on November 4, 1847. Bartholdy was the name of his mother's brother Jakob, who had changed his own name from Salomon, taking Bartholdy from the previous owner of a piece of real estate he had bought in Berlin. It was he who persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from those who stayed with their Jewish faith—when Felix's father converted in 1822, the children already having been baptized in 1816.

MENDELSSOHN'S "MIDSUMMER NIGHT'S DREAM" MUSIC actually includes two compositions written sixteen years apart, as explained below. The overture (published as Mendelssohn's Opus 21) was completed on August 6, 1826, and performed in Stettin in a concert given by Carl Loewe on April 29, 1827. Mendelssohn did not compose the incidental music (Opus 61) until 1843. This was first performed privately at the Neuer Palais in Potsdam on October 14, 1843, and publicly four days later at the Berlin Schauspielhaus.

THE SCORE OF THE OVERTURE calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, ophicleide (an obsolete instrument now usually replaced by a tenor tuba), timpani, and strings. The Incidental Music (Opus 61) adds to the orchestra a third trumpet, three trombones, triangle, and cymbals, plus soprano and mezzo-soprano vocal soloists and four-part women's chorus.

The case of Mendelssohn allows us a glimpse into the mysteries of musical genius afforded by only a few other youthful masters (Mozart and Schubert come to mind). Though both Mozart and Schubert traveled farther on their musical paths after a precocious beginning, neither of them had produced, before their eighteenth year, a work as brilliant as Mendelssohn's Octet (composed when he was sixteen) or the Overture to *A Midsummer Night's Dream* (written a year later).

Mendelssohn had every opportunity to develop his musical culture once his talent became evident. His father provided the best teachers available in Berlin and organized regular

ARRIVE ON A HIGH NOTE

THE COMMONWEALTH WAY

Music moves the soul.
Commonwealth moves you wherever you need to go with virtuoso service.



Commonwealth provides the finest chauffeured transportation services in Boston, New York, and all around the globe.

We're also proud of our history of supporting our environment, our community and its cultural foundations.

Commonwealth Worldwide is honored to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops.



COMMONWEALTH WORLDWIDE℠
CHAUFFEURED TRANSPORTATION

Six time winner of Inc. Magazine's ICIC Top 100 Fastest Growing Inner City Companies in the U.S. and Boston Magazine's Four time winner of the Best of Boston Award for "Best Car Service."

BEST OF BOSTON 2009
Awarded by Boston magazine

800.558.5466 or 617.779.1919 • commonwealthlimo.com

Sunday musicales in the Mendelssohn house, engaging performers from the orchestra of the royal court. It was for these events that the boy began to write music himself and to learn important lessons in musical structure and effect by hearing performances almost as soon as the ink was dry. (Felix was not the only composer in the family either; his sister Fanny had a remarkable creative talent as well.) Just as he was entering into his teens, he turned out a remarkable assortment of twelve string symphonies in just over half a year.

In addition to music, Felix received the best possible general education. He was bright, quick, and receptive, spoke several languages well, danced exquisitely, illustrated his letters and journals with pen and ink drawings of considerable flair, and translated one of Terence's comedies from the original Latin. He traveled widely and enjoyed a wide acquaintance of creative and intellectual leaders. By 1825 he had met Cherubini, Hummel, Moscheles, Rossini, Meyerbeer, and other leading musicians in Paris; his family was personally acquainted with Goethe. Once the family settled in Berlin in 1825, the Mendelssohn home became the most important salon in the city, frequented by the scientist Humboldt and the philosopher Hegel, as well as by people who were to play various roles in the young composer's life, among them the critic Adolf Bernhard Marx, who became a musical confidante and adviser.

The idea of writing his **Overture to "A Midsummer Night's Dream"** evidently came to Felix when he and Fanny were reading the play together (in the translation by Schlegel). He originally wrote the overture for two pianos, so that he could perform it with her. But he orchestrated it almost at once, and it quickly attained performance and general popularity. Without question it is one of Mendelssohn's most remarkable accomplishments. Into the presumably restrictive context of an overture, cast in sonata form, he introduced a varied panoply of musical ideas, each with its own distinctive color and character that could be taken to represent elements of the play, then shaped them into a pattern that is thoroughly satisfying whether one knows the play or not. He created the very image of

Unique HOMES & Good Living.

Chobee Hoy associates

Brookline's leading real estate agency,
known for exceptional service and commitment

18 Harvard Street
Brookline, MA 02445 -7905

617 . 739.0067
homeahoy@chobeehoy.com

we will find you a great place to live

Boston University College of Fine Arts
School of Music presents

The Restless Spirit:
Music of Johannes Brahms



Photo by Michael Lutch

Boston University Symphony Orchestra & Symphonic Chorus at Symphony Hall

David Hoose and Ann Howard Jones, conductors

Tuesday, April 6, 2010 | 8:00 pm

Pre-Concert Discussion with Professor Joel Sheveloff, 7:15 pm

Nänie | Alto Rhapsody | Schicksalslied | Piano Quartet in G minor (orchestrated by Arnold Schoenberg)

Tickets
$25 general admission. $10 student rush, available at the door, day of performance.

Box Office
www.BostonSymphonyHall.org or 617.266.1200

Symphony Hall
301 Massachusetts Avenue, Boston

BOSTON UNIVERSITY

WOODSTOCK
Est. 1929

Creating and preserving wealth for more than seventy-five years

A wealth management firm providing highly personalized financial counseling and investment services to high net-worth individuals and their families, trustees, corporations and philanthropic institutions.

For more information, please contact Paul D. Simpson at 617.896.8531

27 School Street, Boston, MA 02108 | 617.227.0600 | www.woodstockcorp.com | psimpson@woodstockcorp.com



Mendelssohn's final residence on the Königstrasse (now Goldschmidtstrasse) in Leipzig

fairydom for music—delicate and light-footed—while not forgetting the low comedy of Bottom's dream.

The first four measures instantly transport us to a mysterious world: four woodwind chords in the key of E, beginning with just two flutes and adding clarinets in the second measure, bassoons and one horn in the third, and oboes and a second horn in the fourth. Of these opening measures, the third is the most magical of all; it surprises us by borrowing its harmony from the minor key, hinting at subtle dark worlds behind the brightness. Then the upper strings enter and whirl us off into the delicate world of the fairies' dance. The entrance of the full orchestra brings on the world of the two pairs of lovers who get so frightfully mixed up during the course of the plot. A heavy pounding repeated note in the bass brings on the rustics with their antic dance and the "hee-haw" of poor "translated" Bottom.

Mendelssohn might never have returned to his early masterpiece had not King Friedrich Wilhelm IV ascended the throne in Berlin upon the death of his father on June 7, 1840. Great reforms in all aspects of political and cultural life were expected from the new monarch, who wanted Mendelssohn to be in charge of his new plans. This meant moving from Leipzig, where he was happy with his work at the Gewandhaus, for undefined responsibilities in the capital. In the end, Mendelssohn arranged to receive only half-salary in Berlin so that he could retain the position in Leipzig as well. By 1843 the king expressed a wish that a series of dramatic productions with incidental music should be continued. Several productions were proposed; of these, Mendelssohn chose to expand his music for *A Midsummer Night's Dream* into a full score of incidental music, including entr'actes, dances, songs, and some brief melodramas (that is, instrumental music that would accompany spoken parts of the play). In undertaking this task, he made the conscious decision to return to the overture, written when he was half his current age, and, whenever possible, use it as a basis for the expansion. He did this with wonderful skill



BY ITSELF, IT'S NOT MUCH.

But put it together with 87 others and you get an unforgettable sound.
And no other piano offers the performance and lasting value of a Steinway.

Visit an M. Steinert & Sons showroom near you to explore the world's finest pianos, including Steinway, Boston, Essex and Roland.



M. Steinert & Sons

Steinway & other pianos of distinction

800-944-2498
www.msteinert.com
Boston • Natick

and effectiveness, so that no one who did not happen to know the history of the work would ever guess that it was not created in a single act of the imagination.

The **Scherzo** introduces the second act; its feather-light, staccato woodwind dance anticipates the opening of Act II and the gathering of the fairies. The March of the Fairies accompanies the entrance of the fairy king Oberon from one side of the stage and his queen, Titania, from the other; all the traditional gestures of the march are present in miniature. Titania bids her attendants "Sing me now asleep," and they oblige with a lullaby, set by Mendelssohn as a **Song with Chorus** for women's voices.

> You spotted snakes, with double tongue,
> Thorny hedgehogs, be not seen;
> Newts and blindworms, do no wrong,
> Come not near our Fairy Queen.
> Hence away, hence away!
> Philomel, with melody
> Sing in our sweet lullaby;
> Lulla, lulla, lullaby; lulla, lulla, lullaby;
> Never harm,
> Nor spell nor charm
> Come our lovely lady night.
> So good night, with lullaby.
> Weaving spiders, come not here;
> Hence, you long-legged spinners, hence!
> Beetles black, approach not near;
> Worm nor snail, do no offense.
> Philomel with melody, *etc.*
> Hence away! Now all is well.
> One aloof stand sentinel.
>
> [*Act II, scene 2*]

The **Intermezzo** serves as an entr'acte between acts II and III; Mendelssohn begins with passionate music expressing the anguish of Hermia, who has awakened to find herself deserted by her beloved Lysander, but this fades away and yields to lightly comic material anticipating the rise of the curtain, when we will see the assembled rustics ready to rehearse their play in the woods.

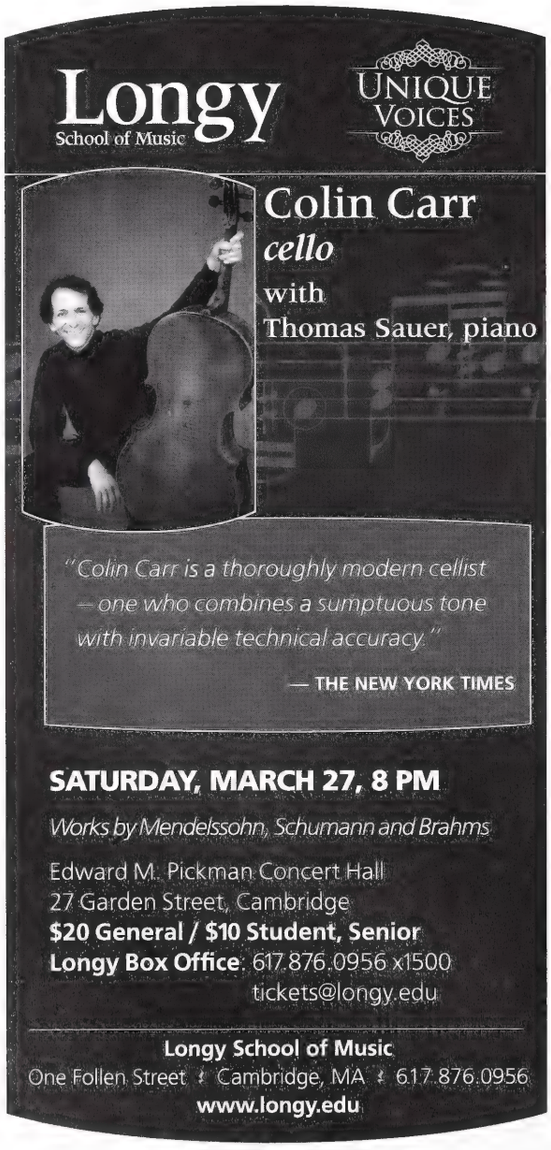
The **Nocturne** suggests the picture of the sleeping lovers. Puck's application of the love potion to the wrong parties has made a splendid mess of things, but by the end of Act III, all four of the lovers have been led a merry chase until they collapse in exhaustion. The solo horn evokes the tranquility of the woods and the lovers' sleep, though intimations of foregoing passions still remain in the middle section. The brightening at the end suggests the soft approach of dawn's light to prepare for the rise of the curtain on Act IV.

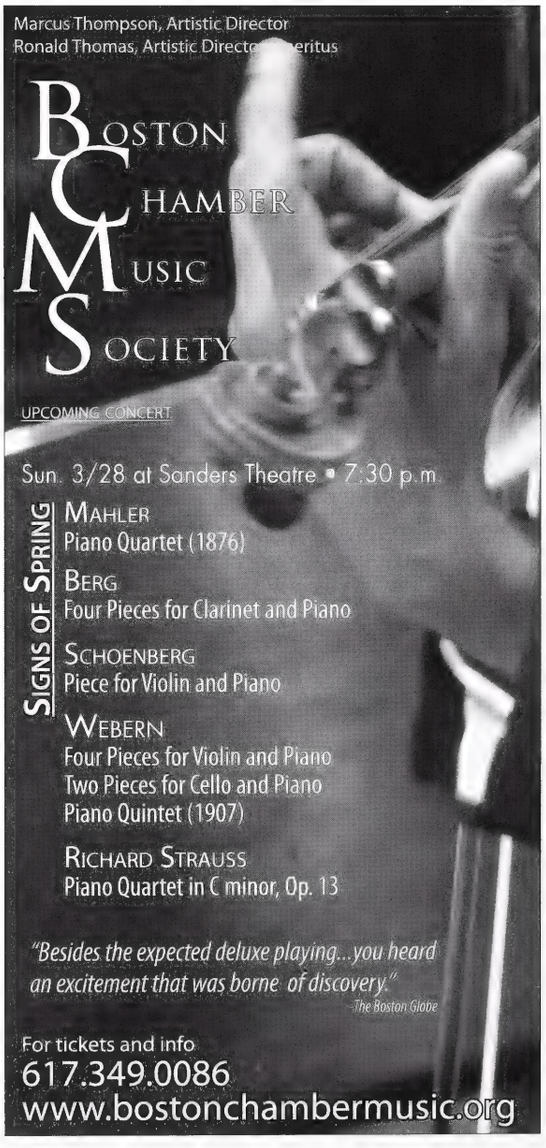
Theseus (Duke of Athens), Hippolyta (Queen of the Amazons), and Hermia's father encounter the four lovers in the woods, with romantic sentiments once again properly

directed. The Duke gives them permission to be married jointly with him on the day set for his own wedding to Hippolyta. The act ends with intimations of nuptials, signaled by its entr'acte, the **Wedding March**, probably the best-known piece Mendelssohn ever wrote.

During the final act, the rustics offer to present their play, guaranteed to be both "tedious and brief" as well as "merry and tragic." "Pyramus and Thisbe" entertains the guests, but the Duke begs off the epilogue and chooses the rustics' alternative entertainment, a dance. This **Dance of Clowns** grows ingeniously out of a few tiny motives in the overture.

Following the evening's entertainment, all the mortals betake themselves to bed. A brief **Reprise of the Wedding March** makes way for the return of the fairies. As Oberon and Titania appear, we hear again the four woodwind chords that opened the overture; the fairies trip in to spread their music and charms throughout the house.





Through this house give glimmering light,
By the dead and drowsy fire,
Every elf and fairy sprite
Hop as light as bird from brier.
And this ditty, after me,
Sing, and dance it trippingly.
First rehearse your song by rote,
To each word a warbling note.
Hand in hand, with fairy grace,
Will we sing, and bless this place.

[*Act V, scene 1*]

Then, at Oberon's command, the fairies trip away, leaving Puck to take his leave of the audience to the final sounding of the four magical woodwind chords.

Steven Ledbetter

STEVEN LEDBETTER *program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE FIRST AMERICAN PERFORMANCE OF THE "MIDSUMMER NIGHT'S DREAM" OVERTURE *took place on April 22, 1843, at the Apollo Rooms in New York, with George Loder conducting the Philharmonic Society. The Overture and Wedding March became concert staples within the decade following that date. The earliest documented American performance of the complete Incidental Music took place on December 21, 1849, in a performance of the play at Astor Place Opera House in New York, with Theodore Eisfeld conducting, with "the elite of the professional talent of the city," for the benefit of the American Musical Fund Society.*

THE BOSTON SYMPHONY ORCHESTRA HAS PERFORMED ORCHESTRAL EXCERPTS *from Mendelssohn's "Midsummer Night's Dream" music frequently since Georg Henschel first programmed the Wedding March in March 1882 and the overture in February 1883. Since then, the BSO has also performed orchestral excerpts under the direction of Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Erich Leinsdorf, Colin Davis, Joseph Silverstein, and Seiji Ozawa. Emil Paur led the first BSO performances of the overture and complete incidental music in April 1894, with Marie B. Smith, Harriet S. Whittier, George Riddle as "reader," and the Cecilia Society. Nearly seventy years elapsed until the next complete BSO performances, which were given by Erich Leinsdorf (first in November 1962, followed by further performances that season in Boston, Cambridge, Plymouth, New London, Brooklyn, and New York, and then at Tanglewood in 1963, 1964, and 1968). Since then, complete or nearly complete BSO performances have been conducted by Seiji Ozawa (July 1975 at Tanglewood, July 1996 at Tanglewood, and on Opening Night of the 2001-02 season), Rafael Frühbeck de Burgos (July 2001 at Tanglewood: the same selection of music being performed this week), Sir Neville Marriner (August 2003 at Tanglewood, with Christopher Plummer speaking a special narrative co-authored by Plummer and Michael Lankaster, after Shakespeare), and James Levine (July 6, 2007, on that summer's Opening Night at Tanglewood concert). The women of the Tanglewood Festival Chorus, John Oliver, conductor, have sung the choral parts since Ozawa's 1975 performance at Tanglewood.*



Fairmont
HOTELS & RESORTS

Mahler's No. 4 or Mozart's No. 40? At The Fairmont Copley Plaza, we appreciate all our guests' preferences.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

For reservations or more information, call 1 800 441 1414 or visit www.fairmont.com



Gioachino Rossini

"Stabat Mater"

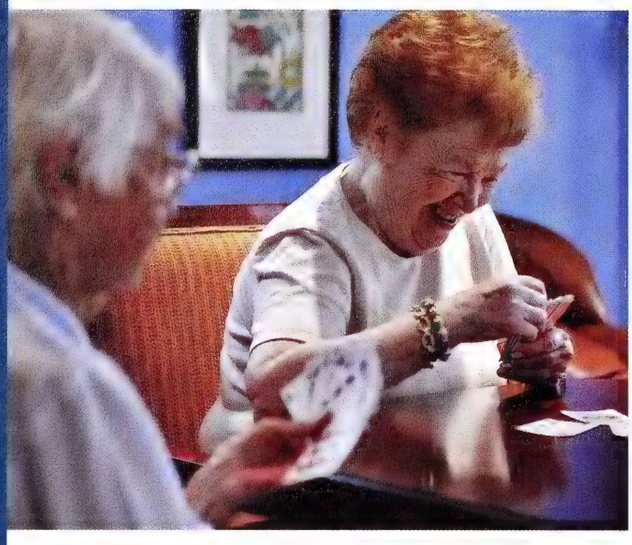
GIOACHINO ROSSINI was born in Pesaro, Italy on February 29, 1792, and died in Passy, France, near Paris, on November 13, 1868. He began his "Stabat Mater" in 1831, and the final version was premiered on January 7, 1842, in the Théâtre Italien in Paris, with soloists Grisi, Albertazzi, Mario, and Tamburini.

THE SCORE OF ROSSINI'S "STABAT MATER" calls for soprano, mezzo-soprano, tenor, and bass soloists, mixed chorus, two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Gioachino Rossini is best-known for his numerous comic and serious operas, the most famous of which is the *opera buffa Il barbiere di Siviglia*, premiered at the Teatro Argentina in Rome on February 20, 1816. Rossini enjoyed an international career that finally led him to Paris, where in 1824 he became director of the Théâtre Italien. He completed his final opera, *Guillaume Tell*, in 1829 and then, remarkably, retired from stage composition. Two of his three major sacred works, the *Stabat Mater* and the *Petite Messe solenelle*, are from his period of seclusion from the theatrical world (his earlier *Messa di Gloria* dates from 1820).

The complex genesis of Rossini's *Stabat Mater* makes for a good yarn that pits the sacred substance of the work against the crass reality of its commercial value. Its odyssey began in 1831 with a commission for a *Stabat Mater* by Don Manuel (Francisco) Fernandez Varela, an official of the Spanish government, who was introduced to Rossini by a mutual friend, Alejandro María Aguado. Varela's objective was, simply, to own a work by the world-renowned composer. Rossini obliged and completed six movements, but he became ill and asked the now-forgotten composer Giovanni Tadolini to finish the rest. Varela was surely none the wiser and was most certainly pleased with Rossini's special dedication to him. This version of the work was performed only once, in Spain, on Holy Saturday of 1833, in the Chapel of San Felipe el Real, Madrid.

The Florida Alternative



Relax in your own private apartment furnished by Goddard House in Brookline. We'll add warmth to your short term stay with our own special mixture of three meals a day, personal care, 24-hour staffing, reminders for medication, stimulating programs, weekly housekeeping and ….a lively community of friends.

For a taste of Goddard House in Brookline call Emily Judd at 617.731.8500 x105 or take a tour at www.goddardhouse.org

GODDARD HOUSE IN BROOKLINE
The Recipe for Living

ASSISTED LIVING SHORT TERM STAYS - *The Recipe for Living*

Give the gift of an exciting musical experience!

Gift Certificates may be used toward the purchase of tickets, Symphony Shop merchandise, or at the Symphony Café.

To purchase, visit bso.org, the Symphony Hall Box Office, or call SymphonyCharge at 617-266-1200.

BOSTON SYMPHONY ORCHESTRA

BOSTON POPS

Tanglewood

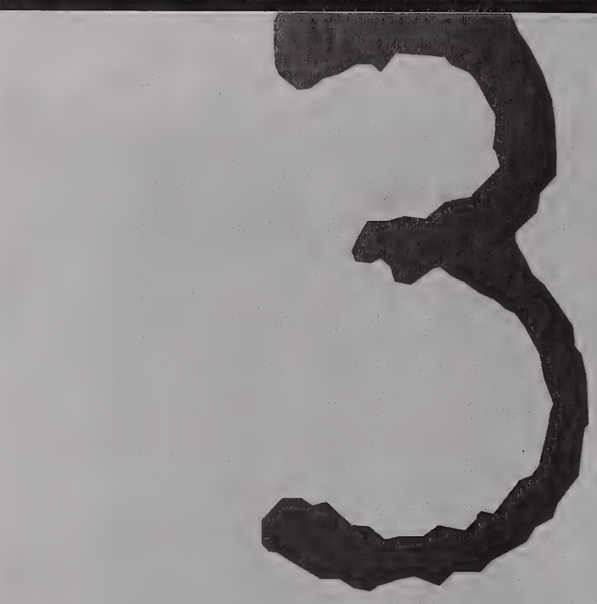
It all might have ended there, but after Varela's death, the manuscript for the *Stabat Mater* fell into the hands of the Parisian publisher Antoine Aulagnier, who believed that the composition was entirely Rossini's. Rossini, not having anticipated the situation, informed Aulagnier that he had reserved publishing rights when he gave the work to Varela and had, moreover, recently completed it. The truth was that Rossini had already granted rights to another French publisher, Eugène Troupenas. A public battle ensued; threats were made against "any publisher who desire[d] to perpetrate a swindle," lawsuits were brought, denunciations made, and fisticuffs thrown. Troupenas won the settlement, and the completed *Stabat Mater*, with movements only by Rossini, was finally performed on January 7, 1842, at the Théâtre Italien in Paris.

The *Stabat Mater* is a series of lamentations on the grief of Mary, "Mother of Sorrows" ("*Mater dolorosa*"), who "stood in tears beside the Cross." Consisting of twenty verses, each of three lines in a fixed rhyme scheme, it is traditionally sung during the Roman Catholic Feast of Our Lady of Sorrows. Mary's torment is the subject of the first eight verses, after which the speaker makes a direct plea that she accept the compassion of those who mourn with her. This change in poetic voice is marked distinctly at the beginning of the ninth verse, beginning with an invocation, "O mother, fount of love, make me feel the strength of your grief so that I may mourn with you." What follows is a litany of deeply impassioned expressions of empathy: "make my heart burn," "imprint the wounds," "share with me the agony," "Let me weep with you," "Let me suffer his pain," etc. The final verses beg forgiveness on Judgment Day, and the poem ends with the affirmation "*Amen in sempiterna saecula*" ("Amen, forever and ever").

Rossini incorporated the original twenty verses into ten musical numbers, including arias, duets, quartets, and full ensemble. Two of the segments (Nos. 5 and 9) are unaccompanied, and Rossini placed each of them strategically, No. 5 at the end of the narrative description of Mary's sorrow, and No. 9 just before the final "Amen." Each acts as the calm before the storm of the two largest numbers of the work, No. 6, the quartet "Sancta Mater," and No. 10, the finale. The piece starts and ends in G minor, and the principal theme of the first movement returns as a mournful introduction to the last.

The *Stabat Mater* resonates with the musical traditions of sacred music (most established before the death of Bach), unaccompanied voices, counterpoint (in particular, the fugue), double-dotted rhythms, and trombones, the instrumental sonority *sine qua non* of early church music. Also extremely important are musical signifiers, especially the so-called "Lament," a chromatically filled-in descending scale segment, perhaps best known from the repeating bass of the *Crucifixus* section of Bach's B minor Mass.

Rossini establishes immediately the dark mood of the *Stabat Mater*, as *pianissimo* bassoons and cellos attempt to outline an ascending G minor triad. That simple effort to establish the home key of the piece is, however, usurped by a diminished-seventh chord that ends on F-sharp, thus defining the compass of the phrase as a seventh, a dissonance. An extended orchestral introduction articulates the main themes and dynamic range of the movement before the basses, tenors, and sopranos enter in successive imitations that

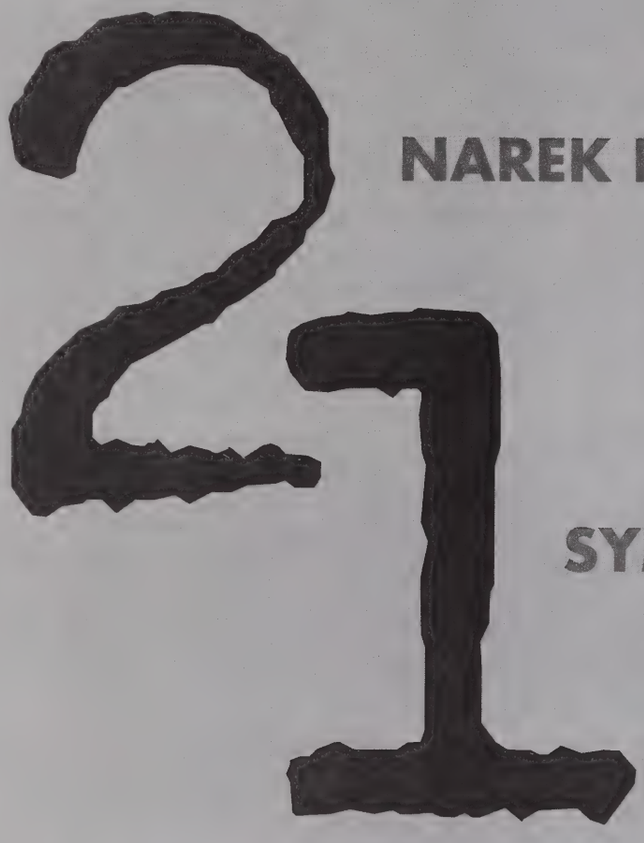


New England Conservatory presents

NEC Philharmonia
conducted by

HUGH WOLFF

Calderwood
Director of Orchestras



featuring Artist Diploma Cellist

NAREK HAKHNAZARYAN

Barber Adagio for Strings
Schumann Cello Concerto
Shostakovich Symphony No. 10

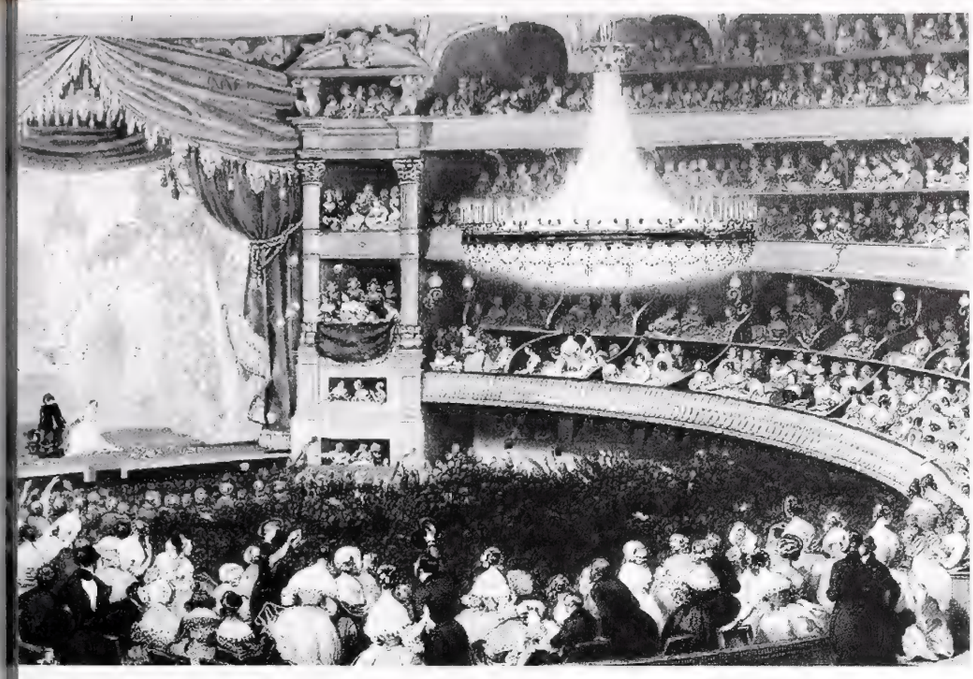
SYMPHONY HALL

Wednesday, April 7 at 8 pm

BlastOff

Tickets: $25 /$10. WGBH members: 2 for 1 with ID.
bso.org,1-888-266-1200, or the Symphony Hall box office.
necmusic.edu/symphony

NEC NEW ENGLAND CONSERVATORY



The Théâtre Italien in Paris (c.1840), where Rossini's "Stabat Mater" was premiered in 1842

evoke the 16th-century contrapuntal style of Josquin and Palestrina. The 6/8 meter of this first movement appears frequently throughout the work, its tripartite division of the beat likely referring to the Trinity. Another hint of what is to come later occurs at the first *fortissimo*, where upper winds and strings in unison articulate the chromatically descending scale—the Lament—that will accompany the first choral iteration of "*dum pendebat Filius*," a direct reference to Jesus on the cross.

The *Stabat Mater* is rich with descending figures that return most notably in the unaccompanied No. 9 (sung in these performances by full chorus rather than the solo quartet specified by the composer). Rossini sets the repeated words "*Quando corpus morietur*" ("When my body dies") to a chromatically embellished descending scale embodying suffering, again that of Christ on the cross. No. 8, the *Inflammatus*, plunges into the depths of C minor, a key frequently associated with death, damnation, and mourning. The movement opens with a brass fanfare on double-dotted rhythms, and it is easy to find, throughout, the anapestic cadence (short-short-long) common to funeral marches. The *Stabat Mater* ends with an enormous instrumental and vocal fugue that affirms the gravity of the subject in the so-called "learned style" emblematic of the highest achievement in absolute music.

Some critics—in particular those from North Germany, as noted by the poet Heinrich Heine in an essay on Rossini—condemned the *Stabat Mater* as "too worldly, sensuous, too playful for the religious subject." While the work is true to its composer in its plethora of melodies and astonishing vocality, it is also clear that none of its music bears anything more than a genetic stylistic relationship to any of Rossini's secular music. Operatic flares of temperament are absent, as are extremes of range and also ornamentation, except where Rossini amplifies text through musical gesture. But negative reaction, no doubt, also generated from the fact that Rossini in retirement was a figure still very much in the public consciousness, the subject of unslaked curiosity over his separation from

Stately Meets State-of-the-Art



The Woodlands at Belmont Hill.



Two- and three-bedroom luxury townhomes ~
Surrounded by nature, yet just nine miles from Boston.

Visit our designer model homes open daily
from 10 a.m. to 5 p.m. *(Thursdays by appointment only)*
or call **617-489-4898** for a private showing.

3 Stables Way, Belmont, MA 02478
www.TheWoodlandsAtBelmontHill.com

the theater. The composer had early in his career aroused factions for and against him, and surely as a consequence of his extraordinary fame and fortune: what we, today, might call "hype." More than a little sniping was to be expected, from voices great and small, including that of Richard Wagner, then at the beginning of his career. His essay on Rossini, the *Stabat Mater*, and its social milieu—an article that appeared just before the Paris premiere of the completed *Stabat Mater*—led the December 28, 1841 issue of Schumann's *Neue Zeitschrift für Musik* with a forthright sneer: "It is extraordinary! So long as this man lives, he will always be the mode.... In the ten long years [since he had been heard] he sat in Bologna, ate pastry, and made wills." Wagner disdained Rossini's *Stabat Mater* as a sign of his penitence (presumably for his alleged sloth) and condemned the current French interest in sacred music by famous composers as dilettantism, a fad. An account by the French publishers Léon and Marie Escudier of public reaction at the premiere (which they had arranged) was quite different: "Rossini's name was shouted out amid the applause. The entire work transported the audience; the triumph was complete. Three numbers had to be repeated... and the audience left the theater moved and seized by an admiration that quickly won all Paris."

Helen M. Greenwald

MUSICOLOGIST HELEN M. GREENWALD, *who teaches at the New England Conservatory of Music, writes and lectures internationally on a wide range of musical subjects. A specialist in 19th-century Italian opera, she is editor of the new critical edition of Verdi's opera "Attila" (which had its Metropolitan Opera premiere last month) and co-editor of the critical edition of Rossini's opera "Zelmira" (produced at the Rossini Opera Festival in Pesaro, Italy, last summer).*

THE FIRST AMERICAN PERFORMANCE *of Rossini's "Stabat Mater" was in a concert by Henry C. Timm on May 5, 1842, at the Broadway Tabernacle in New York, with soloists "Mrs. E. Loder, Mme. Otto, Mrs. Horn, Mme. Spohr-Zahn, Messrs. Horn, Rosier, Austin Phillips, etc." The first Boston performance was given by the Handel & Haydn Society on February 26, 1843, with A.U. Hayter conducting the "largest orchestra ever assembled in Boston," in a "Benefit concert for Louis Ostinelli who was about to take his daughter Eliza (the future Mme. Biscaccianti) to Italy for vocal training."*

THE ONLY PREVIOUS BOSTON SYMPHONY PERFORMANCES *of Rossini's "Stabat Mater" were conducted by Carlo Maria Giulini on April 4 and 5, 1974, with soloists Phyllis Curtin, Susan Clickner, Dean Wilder, and Robert Hale, and the Tanglewood Festival Chorus, John Oliver, conductor.*

GIOACHINO ROSSINI

"Stabat Mater"

I. Stabat Mater dolorosa

CHORUS (Andantino moderato)

Stabat mater dolorosa
Juxta crucem lacrymosa
Dum pendebat Filius.

The sorrowful mother stood
weeping by the cross
where her Son was hanging.

II. Cujus animam

TENOR (Allegretto moderato)

Cujus animam gementem
Contristantem et dolentem
Pertransivit gladius.

O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti;

Quae moerebat et dolebat
Et tremebat, cum videbat
Nati poenas inclyti.

Her groaning heart,
saddened and anguished,
a sword had pierced.

O how sad and afflicted
was that blessed
mother of the only-begotten;

She grieved and lamented,
and trembled, as she saw
the suffering of her child.

III. Quis est homo

SOPRANO AND MEZZO-SOPRANO (Largo)

Quis est homo, qui non fleret,
Christi matrem si videret
In tanto supplicio?

Quis non posset contristari,
Piam Matrem contemplari
Dolentum cum Filio?

Who is the man who would not weep
if he should see the mother of Christ
in such torment?

Who could not be saddened
to contemplate the blessed mother
grieving for her Son?

IV. Pro peccatis

BASS (Allegro moderato)

Pro peccatis suae gentis
Vidit Jesum in tormentis,
Et flagellis subditum.

Vidit suum dulcem natum
Moriendo desolatum
Dum emisit spiritum.

For the sins of his people,
she saw Jesus in torment
and undergoing the scourge.

She saw her sweet Son
desolate in dying,
as He gave up the spirit.

V. Eja, Mater

BASS RECITATIVE AND CHORUS (Andante mosso)

Eja Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

Ah Mother, fount of love,
make me feel the power of your grief,
that I may weep with you.

Make my heart to burn
with the love of Christ, my God,
so that I may please Him.

VI. Sancta Mater

QUARTET (Andante)

Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.

Holy Mother, grant this:
affix the wounds of the Crucified
firmly in my heart.

Tui Nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

Share with me the anguish
of your wounded Son, who
deigned to suffer as much for me.

Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixero.

Let me share your pain,
mourning the crucifixion
as long as I shall live.

Juxta crucem tecum stare,
Te libenter sociare
In planctu desidero.

I desire to stand by the cross,
sharing with you
in your lamentations.

Virgo virginum praeclara,
Mihi jam non sis amara,
Fac me tecum plangere.

Virgin, most noble among virgins,
do not be harsh with me now,
let me share your grief.

VII. Fac ut portem

MEZZO-SOPRANO (Andante grazioso)

Fac ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolere.

Make me bear Christ's death,
a partner in his passion,
and contemplate his wounds.

Fac me plagis vulnerari,
Fac me cruce inebriari,
Ob amorem Filii.

Make me wounded by his wounds,
make me drunk with the cross
for love of your Son.

VIII. Inflammatus

SOPRANO AND CHORUS (Andante maestoso)

Inflammatus et accensus,
Per te, Virgo, sim defensus,
in die judicii.

Burning with sorrow and love,
let me be defended by you, O virgin,
on the day of judgment.

Fac me cruce custodire,
Morte Christi praemuniri,
Con foveri gratia.

Let the cross protect me,
and Christ's death
confer grace upon me.

IX. Quando corpus morietur

CHORUS (Andante)

Quando corpus morietur
Fac ut animae donetur
Paradisi gloria.

When my body shall die,
grant my soul
the glory of paradise.

X. In sempiterna saecula, Amen

CHORUS (Allegro)

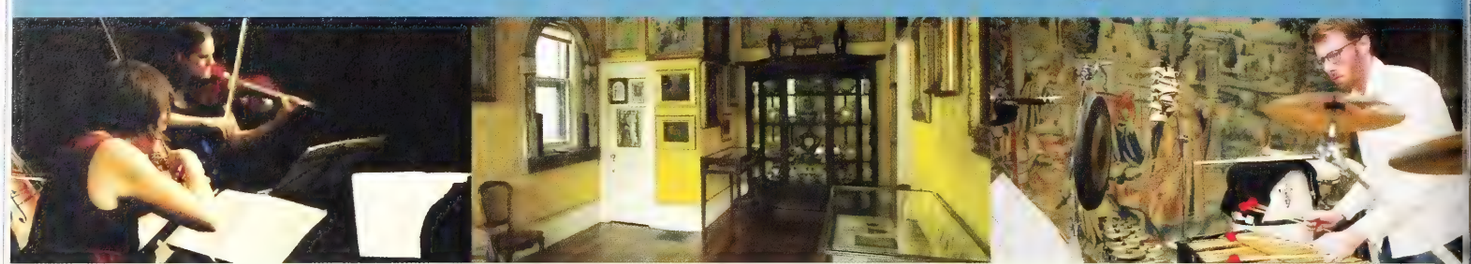
Amen.
In sempiterna saecula, Amen.

Amen.
Forever and ever, Amen.

THIS MONTH

Music *at the* Gardner

World Class Concerts in an Intimate Setting



Sunday Concert Series • SUNDAYS AT 1:30PM

MARCH 21

Chamber Music Society of Lincoln Center

Purcell, Bach, Vivaldi, and more

MARCH 28

Musicians from Ravinia's Steans Institute

Beethoven, Schoenberg, Franck

APRIL 4

Borromeo String Quartet

The Complete Beethoven String Quartets, Part I

APRIL 11

Gleb Ivanov, piano

Schubert, Liszt, Prokofiev

APRIL 18

Claremont Trio

Travels with the Claremonts: Czechoslovakia

Smetana, Dvořák

- Concerts every Sunday at 1:30pm
- Café open 11am-4pm
- Tickets online, by phone, or at the door
- Full schedule and FREE podcast at gardnermuseum.org

ISABELLA STEWART GARDNER MUSEUM

280 THE FENWAY BOX OFFICE 617 278 5156

WWW.GARDNERMUSEUM.ORG

To Read and Hear More...



Relatively recent books on Mendelssohn include *Mendelssohn: A Life in Music* by R. Larry Todd (Oxford University Press); *A Portrait of Mendelssohn* by Clive Brown (Yale University Press), and *The Cambridge Companion to Mendelssohn* by Peter Mercer-Taylor (Cambridge University paperback). Todd is also author of the Mendelssohn entry in the 2001 New Grove Dictionary of Music and Musicians. Other books in which to read about Mendelssohn include *The New Grove Early Romantic Masters 2*, which contains Karl-Heinz Köhler's Mendelssohn entry from the 1980 edition of Grove along with the Grove articles on Weber and Berlioz (Norton paperback); Eric Werner's *Mendelssohn: A New Image of the Composer and his Age*, translated by Dika Newlin (Macmillan); Philip Radcliffe's *Mendelssohn* in the Master Musicians series, revised by Peter Ward Jones (Oxford); George Marek's *Gentle Genius*, which is more concerned with the composer's background and milieu than with specifics of the music (Funk & Wagnalls); the anthology *Mendelssohn and his World*, edited by R. Larry Todd (Princeton University Press), and Herbert Kupferberg's *The Mendelssohns: Three Generations of Genius* (Scribners).

Seiji Ozawa and the Boston Symphony Orchestra recorded the overture and complete incidental music to *A Midsummer Night's Dream* with Kathleen Battle, Frederica von Stade, narrator Judi Dench, and the women of the Tanglewood Festival Chorus in 1992 (Deutsche Grammophon). Erich Leinsdorf recorded the overture and complete incidental music with the BSO in 1962/63, with Arlene Saunders, Helen Vanni, and narrator Inga

20th ANNIVERSARY SEASON

Boston Early Music Festival

2009-2010 CONCERT SERIES



The Tallis Scholars

directed by Peter Phillips

Franco-Flemish Masters of the Renaissance

Music of Compère, Mouton, Gombert, and Josquin

Saturday, March 27 at 8pm
St. Paul Church in Cambridge

"To hear [The Tallis Scholars] perform is one of the great live music experiences of our time."
– The Boston Globe

Visit us online at WWW.BEMF.ORG for complete details, or call 617-661-1812 for a full brochure.

Real *people.* Real *heroes.*

From public servants that fight for our rights, to caregivers that dedicate their lives to the service of others, some of our country's greatest heroes live or work at Life Care Centers of America's skilled nursing and rehabilitation facilities.

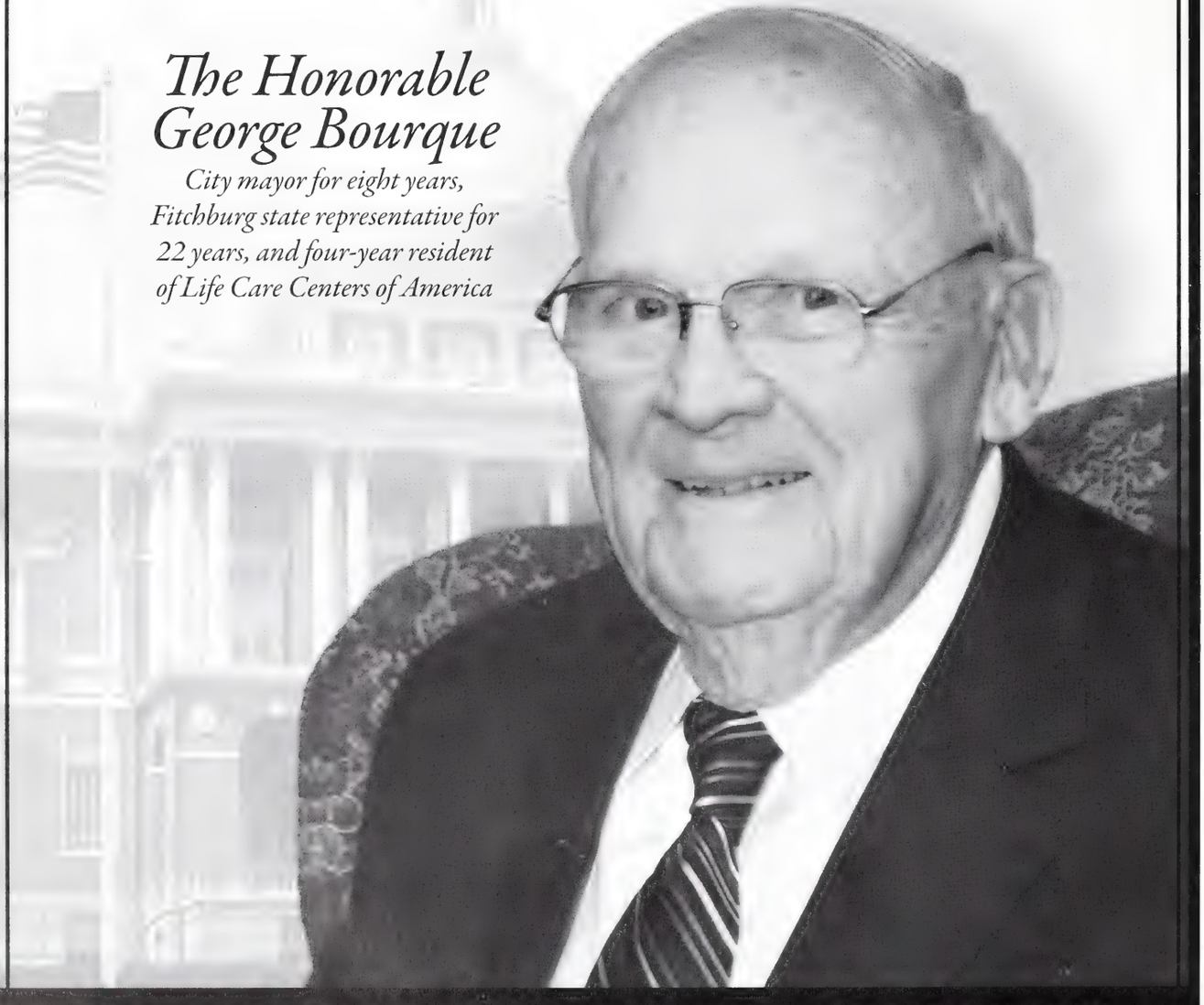
Life Care Centers® of America

www.LCCA.com

Joint Commission accredited

The Honorable George Bourque

City mayor for eight years, Fitchburg state representative for 22 years, and four-year resident of Life Care Centers of America



SKILLED NURSING • LONG-TERM CARE • REHABILITATION

11506

Swenson (RCA). Colin Davis recorded the overture, scherzo, nocturne, and wedding march with the BSO in 1975 (Philips). James Levine recorded the overture and complete incidental music with the Chicago Symphony Orchestra, Judith Blegen, Florence Quivar, and women of the Chicago Symphony Chorus in 1984 (Deutsche Grammophon). A noteworthy older recording (from 1957) of the overture and much of the incidental music has Peter Maag conducting the London Symphony Orchestra with soloists Jennifer Vyvyan and Marion Lowe (Decca Legends). Other recordings include Kurt Masur's with the Leipzig Gewandhaus Orchestra, Leipzig Radio Chorus, Edith Wiens, and Christiane Oertel (Warner Classics) and an intriguing period-instrument release with Philippe Herreweghe conducting the Champs-Élysées Orchestra, Ghent Collegium Vocale, the chorus of La Chapelle Royale, and soloists Sandrine Piau and Delphine Collot (Harmonia Mundi).



Much has been written about Rossini's operas but little about the *Stabat Mater*. The Rossini article in the 2001 New Grove Dictionary of Music and Musicians is by Philip Gossett. Gossett's article from the 1980 edition of Grove was reprinted along with the articles on Bellini, Donizetti, and Verdi in *The New Grove Italian Bel Canto Opera* (Norton paperback). The important modern English-language biography is Richard Osborne's *Rossini: His Life and Works* (Oxford University Press), though Herbert Weinstock's *Rossini* remains useful (originally Knopf; Limelight reprint).

Recordings of the *Stabat Mater* include Carlo Maria Giulini's with the Philharmonia Orchestra and Chorus (Deutsche Grammophon), Riccardo Muti's with the Orchestra and Chorus of the Maggio Musicale Fiorentino (EMI), and István Kertész's with the London Symphony Orchestra and Chorus (Decca), as well as period-instrument accounts with Marcus Creed conducting the Academy for Ancient Music and the Berlin RIAS Chamber Chorus (Harmonia Mundi) and Christoph Spering conducting Das Neue Orchester and Chorus Musicus (Naïve).

Marc Mandel

DEPOSIT & CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT & TRUST • COMMERCIAL BANKING



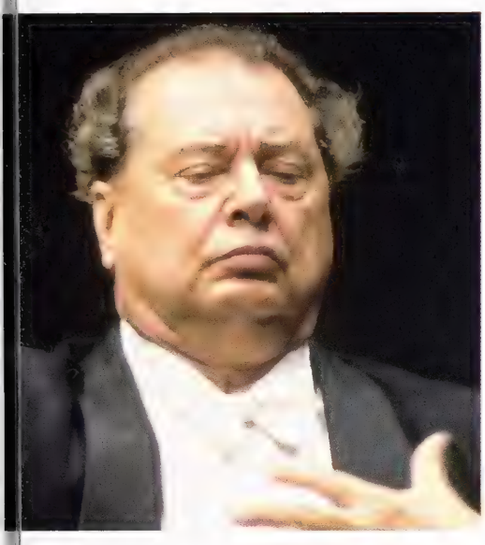
Philanthropic giving is always welcome, regardless of what form it takes. Boston Private Bank & Trust Company's **Donor Advised Fund** is a simple and flexible tool that makes charitable giving easier than ever. It enables you to set aside funds and recommend grants to qualified nonprofit organizations according to your interests and on your timetable, all while realizing a tax benefit. It is just one of the ways we make the connections that count—connections to the financial expertise you need, and a personal connection that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Richard MacKinnon, Senior Vice President, at (617) 912-4287
or rmackinnon@bostonprivatebank.com

Investments are not FDIC insured, have no Bank guarantee, are not a deposit, and may lose value.

Guest Artists



Rafael Frühbeck de Burgos

Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. Currently chief conductor and artistic director of the Dresden Philharmonic, he has served as general music director of the Rundfunkorchester (Radio Orchestra) Berlin, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of Deutsche Oper Berlin, the Vienna Symphony, Orchestra Sinfonica Nazionale della RAI Turin, Bilbao Orchestra, Spanish National Orchestra, Düsseldorf Symphony Orchestra, and Montreal Symphony Orchestra. For many seasons he was also principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo, and in 1998 he was named emeritus conductor of the Spanish National Orchestra. Maestro Frühbeck returns to North America each season as guest conductor with the Philadelphia Orchestra, and with the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood. In 2009-10 he also conducts the Chicago Symphony, the National Symphony Orchestra in Washington, D.C., the Los Angeles Philharmonic, and Toronto Symphony. North American engagements in 2008-09 also included the New York Philharmonic, Pittsburgh Symphony, Cincinnati Symphony, Detroit Symphony, and Puerto Rico Symphony Orchestra. In spring 2008 he led the Pittsburgh Symphony Orchestra on a six-city tour across Spain and toured the United States with the Dresden Philharmonic. In addition, he is a regular guest conductor with most of the major European ensembles, including the Philharmonia of London, the Berlin, Munich, and Hamburg philharmonic orchestras, various German radio orchestras, and the Vienna Symphony. He has also conducted the

Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with such ensembles as the Philharmonia of London, the London Symphony, the National Orchestra of Madrid, and the Swedish Radio Orchestra. He toured North America with the Vienna Symphony in three different seasons and has led the Spanish National Orchestra on two tours of the United States. A member of the Royal Academy of Fine Arts of San Fernando since 1975, Rafael Frühbeck de Burgos has received many awards, including an honorary doctorate from the University of Navarra in Spain, the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the Jacinto Guerrero Prize, which he received in 1997 from the Queen of Spain. He has recorded extensively for EMI, Decca, Deutsche Grammophon, Columbia (Spain), and Orfeo, including acclaimed releases of Mendelssohn's *Elijah* and *St. Paul*, Mozart's Requiem, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla. Rafael Frühbeck de Burgos made his Boston Symphony debut in January 1971. Since an August 2000 appearance at Tanglewood, he has been a frequent guest leading the BSO in a wide range of repertoire both at Symphony Hall and at Tanglewood, where he also conducts the Tanglewood Music Center Orchestra. Prior to this season, his most recent subscription appearances were in October/November 2008, leading music of Brahms, Strauss, and Orff. At Tanglewood in 2009, besides two Boston Symphony concerts (including music of Beethoven, Debussy, Ravel, Prokofiev, and Orff), he led the *1812* Overture (to close the summer's gala Tanglewood on Parade concert) and an all-Stravinsky program with the Tanglewood Music Center Orchestra.

BRIGHAM UROGYNECOLOGY GROUP

proudly supports the

BOSTON SYMPHONY ORCHESTRA

The Division of Urogynecology at BWH offers advanced diagnosis and treatment for women with incontinence and other urogynecologic conditions.

Contact us at **www.brighamandwomens.org/urogynecology** or **(617) 732-4838**



BRIGHAM AND WOMEN'S HOSPITAL

A FOUNDING MEMBER OF PARTNERS HEALTHCARE



Albina Shagimuratova

Making her Boston Symphony Orchestra debut this week, Russian coloratura soprano Albina Shagimuratova first came to international attention as winner of the Gold Medal in the 2007 Tchaikovsky Competition in Moscow. She is a recent graduate of the Houston Grand Opera Studio and made her European operatic debut as the Queen of the Night in Mozart's *Die Zauberflöte* at the Salzburg Festival in August 2008 with Riccardo Muti conducting. Having joined the Houston Grand Opera Studio in 2006, she has sung both the Queen of the Night and Musetta in Puccini's *La bohème* with the company to great acclaim. Other roles in Houston have included the Sandman and Dew Fairy in *Hansel and Gretel* in a production by celebrated puppeteer Basil Twist. During the 2009-10 season, Ms. Shagimuratova makes her Metropolitan Opera debut in Julie Taymor's production of *Die Zauberflöte*, as the Queen of the Night, a role she also performs at Deutsche Oper am Rhein and at the Bolshoi Opera. Also this season she makes her New York debut as Flaminia in Haydn's rarely performed *Il mondo della luna* with Gotham Chamber Opera, in a new production by Diane Paulus at the American Museum of Natural History's Hayden Planetarium. Last season Ms. Shagimuratova sang the Queen of the Night for her debut at Deutsche Oper Berlin, as well for her Los Angeles Opera debut in the Peter Hall/Gerald Scarfe production. She made her role and company debut as Gilda in *Rigoletto* at Palm Beach Opera, reprising that role later in the season for her return to Houston Grand Opera. In 2004 she became a member of the K.S. Stanislavsky and V.I. Nemirovich-Danchenko Moscow Academic Music Theater, where she has sung Violetta in *La traviata* and two Rimsky-Korsakov operas: *The Tale of Tsar Sultan* (the Swan) and *The Golden Cockerel* (the Queen of Shemakha). Her extensive orchestral experience includes performances of works by Mozart, Beethoven, Rossini, and Fauré. In 2005 she sang Mozart's Requiem in the opening concert of the famed "December Nights of Sviatoslav Richter" in Moscow. She has also sung Beethoven's Ninth Symphony and Mahler's Eighth Symphony with the Tchaikovsky Symphony Orchestra under Vladimir Fedoseyev. Born in Tashkent, USSR, Albina Shagimuratova began her musical studies as a pianist and attended the Music College Auhadeez in Kazan and later Kazan State University, where she received a degree in vocal and opera performance. Her later studies were at the Moscow Conservatory. Graduating with honors, she completed her doctoral work there in 2007.

P A S S I O N



It's at the heart of their performance. And ours.



Each musician reads from the same score, but each brings his or her own artistry to the performance. It's their passion that creates much of what we love about music. And it's what inspires all we do at Bose. That's why we're proud to support the performers you're listening to today.

We invite you to experience what our passion brings to the performance of our products. Please call or visit our website to learn more – including how you can hear Bose® sound for yourself.

1-800-444-BOSE | www.Bose.com

BOSE®
Better sound through research®

©2009 Bose Corporation. C_005116



Alice Coote

Making her Boston Symphony debut this week, English mezzo-soprano Alice Coote studied at the Guildhall School of Music and Drama in London, the Royal Northern College of Music, and the National Opera Studio. She gratefully acknowledges the support of the Peter Moores Foundation. Ms. Coote has been awarded the Brigitte Fassbaender Award for Lieder Interpretation and the Decca/Kathleen Ferrier Prize. In concert she has performed with the London Philharmonic, Hallé Orchestra, Orchestra of the Age of Enlightenment, Royal Liverpool Philharmonic, Royal Philharmonic, Philharmonia of London, Concertgebouw, Rotterdam Philharmonic, and New York Philharmonic, under such conductors as Nagano, Pešek, Menuhin, Boulez, Elder, Salonen, Gergiev, Bělohlávek, Dohnányi, Christie, McGegan, Haïm, Herreweghe, and Hickox, in London, Paris, Vienna, Amsterdam, Edinburgh, Brussels, Madrid, New York, and Salzburg. In 2001 she made her debut at the BBC "Last Night of the Proms." In recital, Alice Coote and Julius Drake are in demand throughout Europe and the United States. At the 2003 BBC Chamber Proms they performed the world premiere of Judith Weir's song cycle *The Voice of Desire*, written especially for them; they gave a repeat performance of the work at the 2007 Proms. They also regularly appear at London's Wigmore Hall, the Concertgebouw in Amsterdam, and at New York's Lincoln Center. Ms. Coote's recordings include Walton's *Gloria*

Some musicians perform indoors at
The Cambridge Homes. Some outdoors.



THE CAMBRIDGE HOMES
INDEPENDENT & ASSISTED LIVING
617-876-0369
Next to Mount Auburn Hospital
www.TheCambridgeHomes.org
EQUAL HOUSING OPPORTUNITY

CELEBRATING OUR 100th ANNIVERSARY

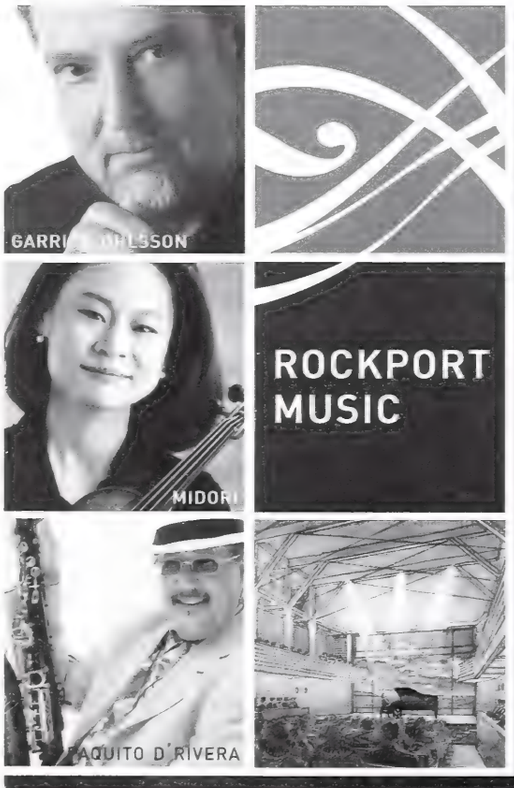


Music center

Community Music Center of Boston offers music instruction for all ages, and abilities. From classical and jazz to pop and world music, we transform the lives of 5,500 students each week.

We are the longest-running provider of arts education in the Boston Public Schools.

Community Music Center of Boston
34 Warren Avenue, Boston, MA 02116
tel: 617-482-7494
web: **www.cmcb.org**



ROCKPORT MUSIC

OPENING IN JUNE 2010
THE SHALIN LIU PERFORMANCE CENTER
An intimate, 330-seat concert hall with magnificent views of the ocean – located in downtown Rockport, Massachusetts.

ROCKPORT CHAMBER MUSIC FESTIVAL
DAVID DEVEAU, ARTISTIC DIRECTOR
29TH SEASON
World-renowned soloists and ensembles
20 Concerts | June 10 – July 18, 2010

NEW! ROCKPORT MUSIC PRESENTS
Outstanding jazz, folk, and world music artists
4 Concerts | July 24 – August 8, 2010

INFORMATION 978.546.7391 WWW.ROCKPORTMUSIC.ORG

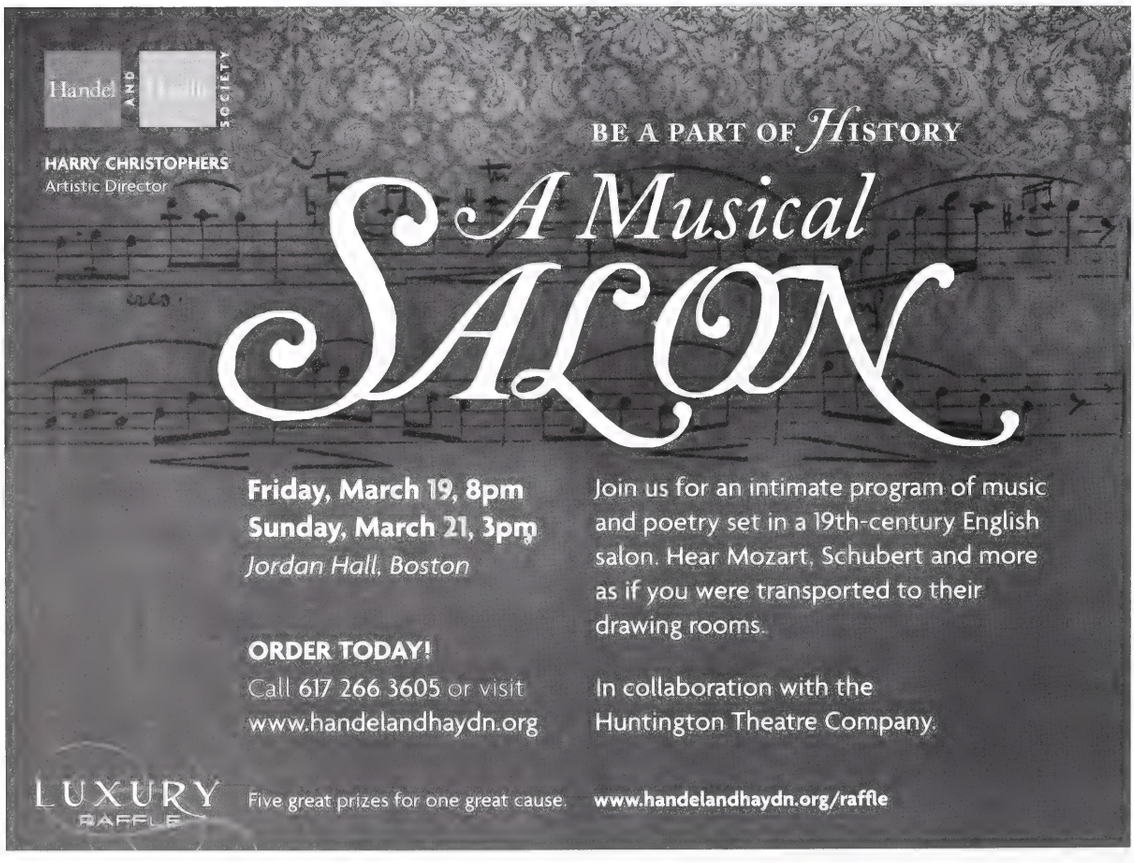
(Chandos), *The Choice of Hercules* (Hyperion), *Orfeo* (Virgin Classics), *The Dream of Gerontius* (Halle Label), and a highly acclaimed recital disc of Schumann and Mahler with Julius Drake (EMI). A recording of Mahler's Second Symphony (EMI/Virgin) was released this year. Her operatic roles include Gluck's Orfeo, Handel's Ariodante, Sesto in both *La clemenza di Tito* and *Giulio Cesare*, Ruggiero in *Alcina*, the Composer in *Ariadne auf Naxos*, Poppea and Nerone in *L'incoronazione di Poppea*, Penelope in *Il ritorno d'Ulisse in patria*, Dorabella in *Così fan tutte*, Cherubino in *Le nozze di Figaro*, Lucretia in *The Rape of Lucretia*, Hansel in *Hansel and Gretel*, Orlando in *Orlando furioso*, Prince Orlovsky in *Die Fledermaus*, Oktavian in *Der Rosenkavalier*, Idamante in *Idomeneo*, and Carmen for opera companies including the Royal Opera-Covent Garden, English National Opera, Glyndebourne, Opera North, Welsh National Opera, Scottish Opera, Frankfurt, Stuttgart, Amsterdam, Paris, Nancy, Nantes, Metropolitan Opera, San Francisco, Los Angeles, Chicago, Seattle, and the Salzburg Festival. Most recently she sang role debuts as Maffio Orsini in *Lucrezia Borgia* in Munich and as Charlotte in *Werther* in Frankfurt, and appeared as Hansel at the Metropolitan Opera and at Covent Garden. Current opera engagements include Marguerite in *La Damnation de Faust* in Frankfurt, Oktavian at Deutsche Oper Berlin, the Composer in Munich and on tour in Japan, and Hansel at Glyndebourne and the Metropolitan Opera.



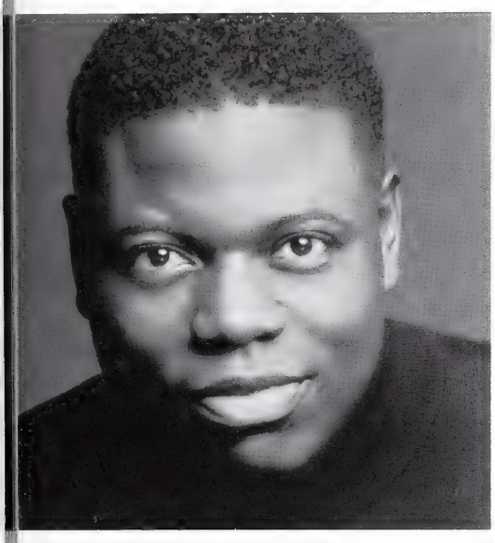
Eric Cutler

Winner of the 2005 Richard Tucker Award, American tenor Eric Cutler has been hailed as one of his generation's most promising singers. During 2009-10 he sings Nemorino in *L'elisir d'amore* at Houston Grand Opera, the Italian tenor in *Der Rosenkavalier* at the Metropolitan Opera (shown live in theaters throughout the world), Leicester in Donizetti's *Maria Stuarda* for his Canadian Opera Company debut, and Tamino in *Die Zauberflöte* in Toulouse's Théâtre du Capitole. Concert highlights include a return to the Boston Symphony for Rossini's *Stabat Mater*, and Beethoven's Ninth Symphony with Sir Roger Norrington and the Orchestra of St. Luke's at Carnegie Hall. Highlights of last season included role debuts as Edgardo in *Lucia di Lammermoor* at Opera Australia and as the Duke in *Rigoletto* at Houston Grand Opera, returns

to Lyric Opera of Chicago as Nadir in *Les Pêcheurs de Perles* and to the Paris Opera as the Shepherd in Szymanowski's *King Roger*, and his Salzburg Festival debut as Aménophis in Rossini's *Moïse et Pharaon*. The summer of 2006 brought his critically acclaimed debut with the Royal Opera, Covent Garden, as Ernesto in *Don Pasquale*, his Edinburgh Festival debut as Tamino, and Mozart's Mass in C minor at the Proms. Other recent highlights include his Paris Opera debut as Iopas in *Les Troyens*, Arturo in *I puritani* at the Metropolitan Opera (a performance telecast to theaters and issued on DVD), Ferrando in *Così fan tutte* for his Lyric Opera of Chicago debut, and a concert performance of *Die Zauberflöte* at the Hollywood Bowl. His first solo recording, music of Barber, Schumann, Hahn, and Liszt on EMI with pianist Bradley Moore, was named "Record of the Month" by *Opera News*. Other Met roles have included Léopold in Halevy's *La Juive*, Vogelgesang in *Die Meistersinger von Nürnberg* (telecast on PBS and available on DVD), the First Prisoner in *Fidelio*, and the First Student from Wittenberg in Busoni's *Doktor Faust*. He made his Houston Grand Opera debut as Belmonte in *Die Entführung aus dem Serail*, his Opera Theatre of St. Louis debut as Tamino, and his Wolf Trap Opera Company debut as Don Ottavio in *Don Giovanni*. Noteworthy concert appearances have included *Messiah* with the Baltimore Symphony, his New York solo recital debut under the auspices of the Marilyn Horne Foundation, and a gala to honor Ms. Horne at the University of Michigan. With the MET Chamber Ensemble under James Levine, he sang a concert version of Stravinsky's *Renard* and performed songs by Erik Satie. A native of Adel, Iowa, Eric Cutler is a graduate of Luther College, an alumnus of the Metropolitan Opera Lindemann Young Artist Development Program, and a winner of the 1998 Metropolitan Opera National Council



Auditions. Mr. Cutler has sung with the BSO on two previous occasions: at Tanglewood in August 2007, as a soloist in Haydn's *Mass in Time of War*, and as Iopas in the concert performances of Berlioz's *Les Troyens* that closed the orchestra's 2007-08 subscription season.



Alfred Walker

Garnering international and national acclaim for his commanding performances, Alfred Walker sings his first performances of Creonte in *Medea* with Opéra de Nancy et Lorraine and the title role in *Don Quichotte* with Tulsa Opera in the 2009-10 season. He also returns to San Diego Opera for Colline in *La bohème*, to the Metropolitan Opera, and to the Boston Symphony Orchestra. Future engagements include a return to Theater Basel for his first performances of Amonasro in *Aida*. Last season he triumphed there in the title role of *Der fliegende Holländer*, sang Kurwenal in *Tristan und Isolde* at Angers Nantes Opéra and Opéra de Dijon, and was Orest in *Elektra* at Seattle Opera. He sang Porgy in *Porgy and Bess* with the Los Angeles Philharmonic at the Hollywood Bowl and Beethoven's Symphony No. 9 with the Utah Symphony and at the Sun Valley Music Festival. Other recent highlights include acclaimed performances as Allazim in Peter Sellars's production of *Zaïde* at the Aix-en-Provence Festival, Vienna Festival, London's Barbican Centre, and Lincoln Center's Mostly Mozart Festival; Telramund in concert performances of *Lohengrin* in Oviedo, Spain, under Semyon Bychkov and Lodovico in *Otello* with Bychkov and the WDR Orchestra; his La Scala debut as Orest; Orest again at Spain's San Sebastian Festival and for his Deutsche Oper Berlin debut on a double bill in which he also sang Il Prologo in Gnecchi's *Cassandra*; his Los Angeles Opera debut as Porgy; the Four Villains in *Tales of Hoffmann* and Méphistophélès in *Faust* with Tulsa Opera; Sarastro in *Die Zauberflöte* with Minnesota Opera and Utah Opera; Achilla in *Giulio Cesare* with San Diego Opera, Colline in *La bohème* with Atlanta Opera, Leporello in *Don Giovanni* with Opera North, and Donner in *Das Rheingold* with New Orleans Opera. He recently returned to the Metropolitan Opera for Parsi Rustomji in Phillip Glass's *Satyagraha*, following previous engagements in *Roméo et Juliette*, *Samson et Dalila*, *Pelléas et Mélisande*, *Les Troyens*, and *L'Enfant et les sortilèges*. In concert, Mr. Walker recently joined the Atlanta Symphony Orches-

All the bigwigs.



99.5 All Classical
A service of WGBH
On the radio & online at **995allclassical.org**

Think you know these composers' faces?
E-mail us at **bigwigs@wgbh.org** for the answers!

tra and Robert Spano for Beethoven's Symphony No. 9, the Handel & Haydn Society for Mozart's Requiem, and the American Symphony Orchestra in Alice Tully Hall for Mahler's *Kindertotenlieder* and *Rückert-Lieder*. Other concert performances include his New York Philharmonic debut in *Béatrice et Bénédict* under Sir Colin Davis, and Verdi's Requiem at the Spoleto Festival USA and with the Greensboro Symphony. Mr. Walker has also presented recitals at the Manchester Music Festival. His video credits include Metropolitan Opera productions of *Samson et Dalila* and *Fidelio* on PBS's "Live from Lincoln Center." He can also be heard on Deutsche Grammophon's upcoming release of Strauss's *Elektra* and the complete set of Verdi tenor arias with Plácido Domingo. A New Orleans native, and the recipient of many distinguished awards, he is a graduate of Dillard University, Loyola University, and the Metropolitan Opera Lindemann Young Artist Program. Mr. Walker has previously appeared with the Boston Symphony Orchestra on two occasions: he made his BSO debut in a concert performance of Strauss's *Salome* at Tanglewood in August 2001 with Seiji Ozawa conducting, and appeared in Boston and New York in October 2003 in the BSO's concert performances of Debussy's *Pelléas et Mélisande* led by Bernard Haitink.



Tanglewood Festival Chorus
John Oliver, Conductor

Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus will celebrate its fortieth anniversary this summer. This season with James Levine and the BSO at Symphony Hall, the chorus performs Stravinsky's *Symphony of Psalms* and Mozart's Requiem (paired on the BSO's opening subscription program), Beethoven's Ninth Symphony (as part of the orchestra's complete Beethoven symphony cycle), and Mendelssohn's *Elijah* (in the work's first BSO performances since 1980, which also featured the TFC). Also with the orchestra this season, the chorus performs Debussy's *Nocturnes* with Conductor Emeritus Bernard Haitink, the American premiere of James MacMillan's *St. John Passion* with Sir Colin Davis, and Mendelssohn's incidental music to *A Midsummer Night's Dream* and Rossini's *Stabat Mater* with Rafael Frühbeck de Burgos. Last summer at Tanglewood, the chorus performed Wagner's *Die Meistersinger von Nürnberg*, Act III, with James Levine and the Tangle-

wood Music Center Orchestra; Mozart's *Don Giovanni* in a fully staged TMC production also led by Mr. Levine; and, with the BSO, Brahms's *Ein deutsches Requiem* under Levine, Orff's *Carmina burana* under Rafael Frühbeck de Burgos, and, to close the BSO's summer season, Beethoven's Ninth Symphony with Michael Tilson Thomas, as well as their annual Friday Prelude Concert led by John Oliver in Seiji Ozawa Hall. The latest additions to the chorus' discography, all drawn from recent live performances with Maestro Levine and the BSO, were released on BSO Classics in February 2009—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis and Chloé*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th anniversary commission. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Made up of members who donate their services, and originally formed by founding conductor John Oliver for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. Besides the recent releases on BSO Classics, it can be heard on Boston Symphony recordings under Seiji Ozawa and Bernard Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrates its 40th anniversary this summer. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

SOPRANOS

Michele Bergonzi# · Ondine Brent · Joy Emerson Brewer · Alison M. Burns · Jeni Lynn Cameron · Catherine C. Cave · Saewon Lee Chun · Lorenzee Cole · Christine Pacheco Duquette# · Polina Dimitrova Kehayova · Donna Kim · Sarah Kornfeld · Nancy Kurtz · Glenda Landavazo · Leslie A. Leedberg · Barbara Abramoff Levy* · Jaylyn Olivo · Anna Oppenheimer · Laurie Stewart Otten · Livia M. Racz · Adi Rule · Melanie Salisbury · Yayra Sánchez · Laura C. Sanscartier · Johanna Schlegel · Tracy E. Smith · Kristyn M. Snyer · Youliana Tichelova

MEZZO-SOPRANOS

Kristen Anderson · Virginia Bailey · Martha A. R. Bewick · Betty Blanchard Blume · Lauren A. Boice · Janet L. Buecker · Abbe Dalton Clark · Diane Droste · Barbara Naidich Ehrmann · Paula Folkman# · Debra Swartz Foote · Dorrie Freedman* · Irene Gilbride# · Denise Glennon · Mara Goldberg · Betty Jenkins · Gale Livingston# · Katherine Mallin · Louise-Marie Mennier · Antonia R. Nedder · Lori Salzman · Kathleen Hunkele Schardin · Ada Park Snider# · Julie Steinhilber# · Michele C. Truhe · Cindy M. Vredeveld · Marguerite Weidknecht

TENORS

Brad W. Amidon · James Barnswell · Felix M. Caraballo · Stephen Chrzan · Tom Dinger · Ron Efromson · Keith Erskine · James E. Gleason · J. Stephen Groff# · Stanley G. Hudson# · James R. Kauffman# · Thomas Kenney · Lance Levine · Henry Lussier* · Mark Mulligan · Christopher F. Norton · Kevin Parker · Dwight E. Porter# · Peter Pulsifer · Brian R. Robinson · Sean Santry · Peter L. Smith · Stephen E. Smith · Stephen J. Twiraga · Hyun Yong Woo

BASSES

Thaddeus Bell · Nathan Black · Daniel E. Brooks# · Nicholas A. Brown · Matthew Collins · Mark L. Haberman# · Robert Hicks · David M. Kilroy · Bruce Kozuma · Timothy Lanagan# · Ryan M. Landry · Daniel Lichtenfeld · David K. Lones# · Lynd Matt · Eryk P. Nielsen · Stephen H. Owades* · Michael Prichard · Peter Rothstein# · Jonathan Saxton · Scott Street · Joseph J. Tang · Craig A. Tata · Stephen Tinkham · Bradley Turner · Thomas C. Wang · Channing Yu

Mark B. Rulison, Chorus Manager
Matthew A. Larson, Rehearsal Pianist
Livia M. Racz, Language Coach

Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal contributions that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with the designation of Great Benefactor. For more information, please contact Elizabeth P. Roberts, Director of Development—Campaign and Individual Giving, at 617-638-9269 or eroberts@bso.org.

TEN MILLION AND ABOVE

Mr. Julian Cohen † • Fidelity Investments • The Linde Family Foundation • Ray and Maria Stata • Anonymous

SEVEN AND ONE HALF MILLION

Mr. and Mrs. George D. Behrakis •
Mr. John F. Cogan, Jr. and Ms. Mary L. Cornille

FIVE MILLION

Bank of America • Paul and Catherine Buttenwieser •
Germeshausen Foundation • NEC Corporation • Stephen and Dorothy Weber •
Anonymous

TWO AND ONE HALF MILLION

Mr. and Mrs. J.P. Barger • Peter and Anne Brooke •
Eleanor L. Campbell and Levin H. Campbell • Commonwealth of Massachusetts •
Cynthia and Oliver Curme/The Lost & Foundation, Inc. •
Alan J. and Suzanne W. Dworsky • EMC Corporation • Jane and Jack Fitzpatrick •
Susan Morse Hilles Trust • National Endowment for the Arts •
William and Lia Poorvu • Miriam and Sidney Stoneman † •
Estate of Elizabeth B. Storer • Anonymous

ONE MILLION

American Airlines • Mr. and Mrs. Harlan E. Anderson • Dorothy and David B. Arnold, Jr. • AT&T • The Bank of New York Mellon • Gabriella and Leo Beranek • Mr. William I. Bernell † • George and Roberta Berry • Alan S. and Lorraine D. Bressler • Jan Brett and Joseph Hearne • Chiles Foundation • Mr. † and Mrs. William H. Congleton • Country Curtains • John and Diddy Cullinane • Lewis S. and Edith L. Dabney • Mr. and Mrs. Stanton W. Davis † • Estate of Mrs. Pierre de Beaumont • Estate of Elizabeth B. Ely • John P. II and Nancy S. † Eustis • The Fairmont Copley Plaza Hotel and Fairmont Hotels & Resorts • Shirley and Richard Fennell • Estate of Verna Fine • Estate of Anna E. Finnerty • The Ann and Gordon Getty Foundation • Estate of Marie L. Gillet • The Gillette Company • Sophia and Bernard Gordon • Mrs. Donald C. Heath † • Estate of Francis Lee Higginson • Major Henry Lee Higginson † • Estate of Edith C. Howie • John Hancock Financial Services • Stephen B. Kay and Lisbeth L. Tarlow/The Aquidneck Foundation • Estate of Richard L. Kaye • George H. † and Nancy D. Kidder • Harvey Chet † and Farla Krentzman • The Kresge Foundation • Liz and George Krupp • Bill † and Barbara Leith • Liberty Mutual Foundation, Inc. • Estates of John D. and Vera M. MacDonald • Nancy Lurie Marks Family Foundation • Andrew W. Mellon Foundation • Kate and Al Merck • Mr. and Mrs. Nathan R. Miller • Mr. and Mrs. Paul M. Montrone • The Richard P. and Claire W. Morse Foundation • William Inglis Morse Trust • Mrs. Robert B. Newman • Mrs. Mischa Nieland and Dr. Michael L. Nieland • Megan and Robert O'Block • Mr. Norio Ohga • Carol and Joe Reich • Mr. and Mrs. Dwight P. Robinson, Jr. † • Susan and Dan Rothenberg • Estate of Wilhemina C. Sandwen • Dr. Raymond and Hannah H. Schneider • Carl Schoenhof Family • Arthur I. Segel and Patti B. Saris • Kristin and Roger Servison • Ruth and Carl J. Shapiro • Miriam Shaw Fund • Sony Corporation of America • State Street Corporation • Thomas G. Stemberg • Dr. Nathan B. and Anne P. Talbot † • Caroline and James Taylor • Diana O. Tottenham • The Wallace Foundation • Roberta and Stephen R. Weiner • The Helen F. Whitaker Fund • Mr. and Mrs. John Williams • Estate of Mrs. Helen Zimbler • Anonymous (8)

† Deceased

Next Program...

Thursday, March 25, 8pm
Friday, March 26, 1:30pm
Saturday, March 27, 8pm
Tuesday, March 30, 8pm

JAMES LEVINE conducting

DEBUSSY "JEUX—POÈME DANSÉ"

LIEBERSON "SONGS OF LOVE AND SORROW," FOR BARITONE AND ORCHESTRA
POEMS BY PABLO NERUDA
(WORLD PREMIERE; BSO COMMISSION)

1. Sonnet XLVI ("Des las estrellas que admire,...")
   ["Of all the stars I admired,..."]
2. Sonnet XII ("Plena mujer, manzana carnal, luna caliente...")
   ["Full woman, flesh-apple, hot moon,..."]
3. Sonnet LII ("Cantas y a sol y a cielo con tu canto...")
   ["You sing, and your voice peels the husk..."]
4. Sonnet LXIX ("Tal vez no ser es ser sin que tú seas...")
   ["Maybe nothingness is to be without your presence,..."]
5. Sonnet LXXXII ("Amor mío, al cerrar esta puerta nocturna...")
   ["As we close this nocturnal door, my love,..."]

GERALD FINLEY, BASS-BARITONE

{ I N T E R M I S S I O N }

SCHUBERT SYMPHONY IN C, D.944, "THE GREAT"
Andante—Allegro ma non troppo
Andante con moto
Scherzo: Allegro vivace
Allegro vivace

PRE-CONCERT TALKS BY BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL (MARCH 24 AND 26) AND ASSISTANT DIRECTOR OF PROGRAM PUBLICATIONS ROBERT KIRZINGER (MARCH 25, 27, 30)

American composer Peter Lieberson composed his *Neruda Songs* (a BSO co-commission) for his wife, the mezzo-soprano Lorraine Hunt Lieberson, who sang them with the BSO in November 2005. His moving new BSO commission, *Songs of Love and Sorrow*—settings of Neruda texts sung from a male perspective—originated as a response to her death from cancer the following year, and encompasses poignant reflections on a variety of life experiences. The Canadian baritone Gerald Finley, acclaimed for his recent performances as Oppenheimer in John Adams's opera *Doctor Atomic*, and previously heard with the BSO in Debussy's *Pelléas et Mélisande* and Elgar's *Dream of Gerontius*, is the soloist. BSO Music Director James Levine begins the program with Debussy's kaleidoscopic 1913 ballet score *Jeux*, written for the Ballet Russes, and concludes the concert with Schubert's majestic Symphony in C, a cornerstone of the early Romantic era in music.

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Wednesday, March 24, 7:30pm (Open Rehearsal)
Thursday 'C' March 25, 8-10:15
Friday 'B' March 26, 1:30-3:45
Saturday 'A' March 27, 8-10:15
Tuesday 'B' March 30, 8-10:15

JAMES LEVINE, conductor
GERALD FINLEY, bass-baritone

DEBUSSY	*Jeux*
LIEBERSON	*Songs of Love and Sorrow*, for baritone and orchestra (world premiere; BSO commission)
SCHUBERT	Symphony in C, *The Great*

Thursday 'A' April 1, 8-10:40
Friday Evening April 2, 8-10:40
Saturday 'B' April 3, 8-10:40

JAMES LEVINE, conductor
CHRISTINE BREWER, soprano
STEPHANIE BLYTHE, mezzo-soprano
ALEKSANDRS ANTONENKO, tenor
SHENYANG, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MENDELSSOHN	*Elijah*

MCC
massculturalcouncil.org

Programs and artists subject to change.

Thursday, April 8, 10:30am (Open Rehearsal)
Thursday 'C' April 8, 8-10:15
Friday 'B' April 9, 1:30-3:45
Saturday 'B' April 10, 8-10:15

JAMES LEVINE, conductor
MIRA WANG, violin
JAN VOGLER, cello

HARBISON	Double Concerto for violin and cello (world premiere; BSO commission)
MAHLER	Symphony No. 7

Tuesday 'C' April 13, 8-9:55
Thursday 'D' April 15, 8-9:55
Friday 'A' April 16, 1:30-3:25
Saturday 'A' April 17, 8-9:55

JULIAN KUERTI, conductor
MARC-ANDRÉ HAMELIN, piano

LIGETI	*Concert Românesc*
SHOSTAKOVICH	Piano Concerto No. 1
TCHAIKOVSKY	Symphony No. 2, *Little Russian*

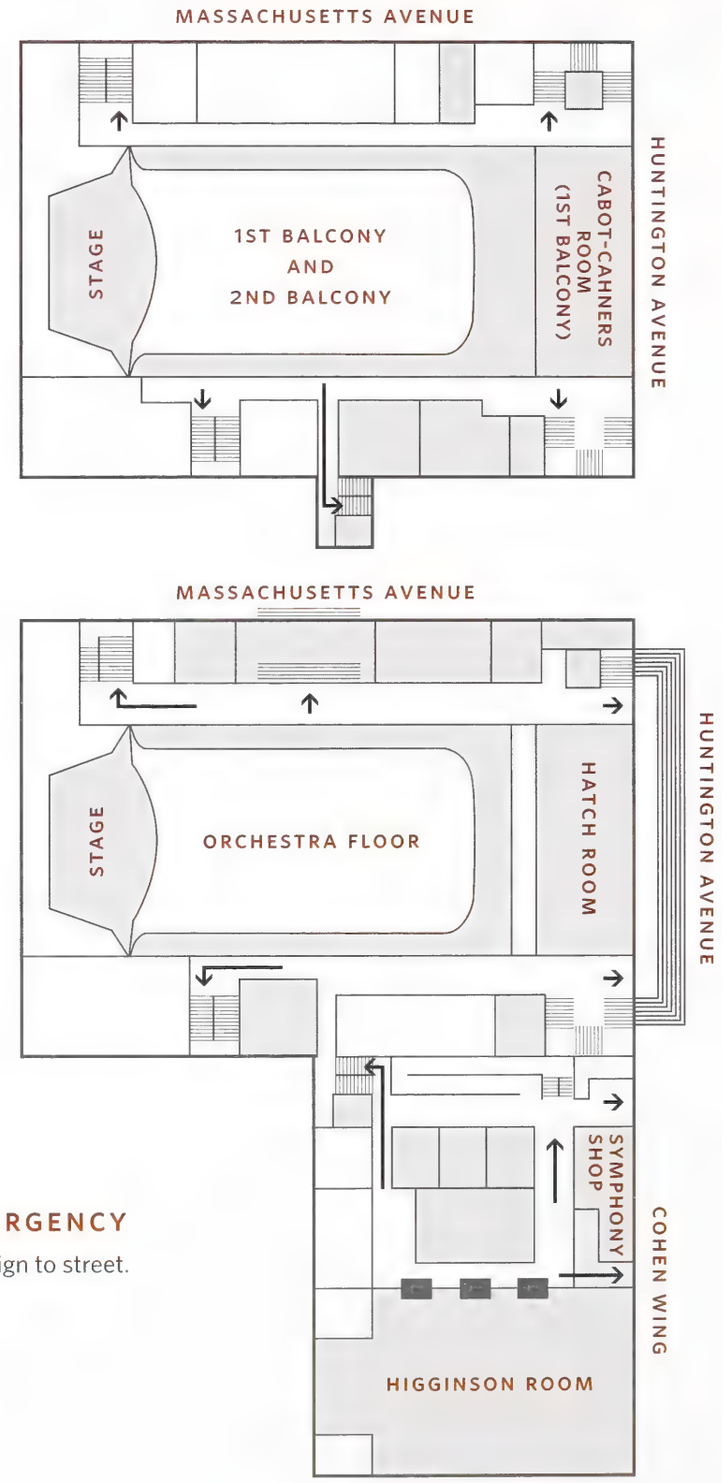
Sunday, April 18, 3pm
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

BARBER	*Summer Music*, for wind quintet
BOLCOM	*Serenata notturna*, for oboe and strings
BEETHOVEN	Septet in E-flat for winds and strings, Op. 20

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

Symphony Hall Exit Plan



IN CASE OF EMERGENCY

Follow any lighted exit sign to street.
Do not use elevators.
Walk, do not run.

Symphony Hall Information

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

The Boston Symphony performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 11 a.m. until 6 p.m. Monday through Saturday. On concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WCRB All-Classical 99.5 FM.

BSO Friends: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9277 or e-mail bsobusinesspartners@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Cruise through the Winter in Style at North Hill

Imagine yourself with all the comforts and grandeur of an all-inclusive cruise vacation – in your own neighborhood!

Escape the New England winter doldrums...and enjoy the comfort of a fully furnished apartment home for a 90 day stay.



This offer includes:

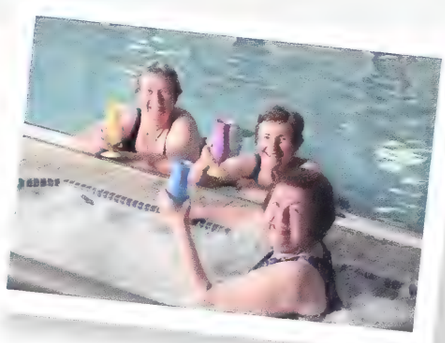
- A luxury furnished apartment
- Daily gourmet dining and convenient take-out services
- Weekly housekeeping and linen service
- Concierge service
- Friendly and welcoming staff
- Covered underground parking
- Transportation to Needham, Wellesley and appointments
- An excellent library
- Common areas to sit and socialize
- Social events
- No snow shoveling
- New friends

Also enjoy the many dimensions of our innovative wellness program

- Heated pool, Jacuzzi and a host of aquatic classes
- Lifelong learning classes and lectures
- Cultural and arts opportunities
- Cardio, balance and strength exercise classes
- Yoga, Tai Chi, Feldenkrais
- Personal training and massage services
- Brain health programming and Posit Science "neurobics"
- Creative arts experiences
- Did we mention - no snow shoveling?!
- Really nice people!

Join more than 300 North Hill Residents as they sail smoothly through winter...

For further information on the cruise package, call Heather Parker at 781-433-6524 to learn more about reservations.



North Hill

Greater Boston's Premier Retirement Community

EQUAL HOUSING OPPORTUNITY

865 Central Avenue • Needham, MA 02492 • 781-433-6524 • www.northhill.org



The Boston Symphony Orchestra brings together many talents to create an extraordinary musical experience. At UBS, we understand that success relies on collaboration. It's why, as one of the world's leading financial firms, we work closely with our clients to deliver the customized solutions that help them pursue their goals. And it's why we celebrate the achievement of this outstanding orchestra along with you.

UBS is the season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

© UBS 2009. All rights reserved.

BOSTON SYMPHONY ORCHESTRA



2009–2010 SEASON | WEEK 20

Season Sponsor:

UBS

James Levine | Music Director
Bernard Haitink | Conductor Emeritus
Seiji Ozawa | Music Director Laureate


HERMÈS
PARIS
HERMÈS, LIFE AS A TALE
"Jypsière" bag
in taurillon Clémence
Boston
320 Boylston Street
(617) 482-8707
Hermes.com

Table of Contents | Week 20

15 BSO NEWS

23 ON DISPLAY IN SYMPHONY HALL

25 BSO MUSIC DIRECTOR JAMES LEVINE

28 THE BOSTON SYMPHONY ORCHESTRA

30 THIS WEEK'S PROGRAM

33 FROM THE MUSIC DIRECTOR

Notes on the Program

37 Claude Debussy

43 Peter Lieberson

55 Franz Schubert

65 To Read and Hear More...

Guest Artist

69 Gerald Finley

72 SPONSORS AND DONORS

80 FUTURE PROGRAMS

82 SYMPHONY HALL EXIT PLAN

83 SYMPHONY HALL INFORMATION

THIS WEEK'S PRE-CONCERT TALKS ARE GIVEN BY BSO ASSISTANT DIRECTOR OF PROGRAM PUBLICATIONS ROBERT KIRZINGER (MARCH 25, 27, AND 30) AND BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL (MARCH 26).

program copyright ©2010 Boston Symphony Orchestra, Inc.

design by Hecht Design, Arlington, MA
cover photograph by Michael J. Lutch

BOSTON SYMPHONY ORCHESTRA
Symphony Hall, 301 Massachusetts Avenue
Boston, MA 02115-4511
(617) 266-1492 bso.org

WHAT DO YOU PACK FOR A TRIP TO THE AFTERLIFE?



DIG DEEPER AT

THE SECRETS OF TOMB 10A

EGYPT 2000 BC

MUSEUM OF FINE ARTS, BOSTON

NOW THROUGH JUNE 27, 2010

mfa BOSTON

WWW.MFA.ORG

FREE WITH ADMISSION!
NO TICKETS REQUIRED

The exhibition is supported by **Bank of America**

Major funding is provided by **The Calderwood Charitable Foundation.**

Additional support for the exhibition is provided by INSTITUTE of Museum and Library SERVICES

Above: Front side panel of outer coffin of Djehutynakht (detail), Egyptian, Middle Kingdom, late Dynasty 11–early Dynasty 12, 2010–1961 BC. Cedar. Harvard University–Boston Museum of Fine Arts Expedition.



The Pavilion

at McLean Hospital

Unparalleled psychiatric evaluation and treatment.
Unsurpassed discretion and service.

The Pavilion at McLean Hospital
Belmont, Mass.
617.855.2874 mcleanpavilion.org

PARTNERS HEALTHCARE

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

Healthy is

swaying to the music.

Fill in YOUR blank
bidmc.org



Beth Israel Deaconess
Medical Center



A teaching hospital of
Harvard Medical School



JAMES LEVINE, MUSIC DIRECTOR
RAY AND MARIA STATA MUSIC DIRECTORSHIP, FULLY FUNDED IN PERPETUITY

BERNARD HAITINK, CONDUCTOR EMERITUS
LACROIX FAMILY FUND, FULLY FUNDED IN PERPETUITY

SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

129th season, 2009–2010

TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Stephen B. Kay and Robert P. O'Block, Co-Chairmen • Edmund Kelly, Chairman-Elect •
Diddy Cullinane, Vice-Chairman • Roger T. Servison, Vice-Chairman • Vincent M. O'Reilly, Treasurer

George D. Behrakis • Alan Bressler • Jan Brett • Samuel B. Bruskin • Paul Buttenwieser •
Eric D. Collins • Cynthia Curme • Alan J. Dworsky • William R. Elfers • Judy Moss Feingold, ex-officio •
Nancy J. Fitzpatrick • Thelma E. Goldberg • Michael Gordon • Brent L. Henry • Charles H. Jenkins, Jr. •
John M. Loder • Carmine A. Martignetti • Robert J. Mayer, M.D. • Nathan R. Miller • Richard P. Morse •
Aaron J. Nurick, ex-officio • Susan W. Paine • Carol Reich • Edward I. Rudman • Arthur I. Segel •
Thomas G. Stemberg • Caroline Taylor • Stephen R. Weber • Stephen R. Weiner • Robert C. Winters

LIFE TRUSTEES

Vernon R. Alden • Harlan E. Anderson • David B. Arnold, Jr. • J.P. Barger • Leo L. Beranek •
Deborah Davis Berman • Peter A. Brooke • Helene R. Cahners • James F. Cleary • John F. Cogan, Jr. •
Mrs. Edith L. Dabney • Nelson J. Darling, Jr. • Nina L. Doggett • Mrs. John H. Fitzpatrick •
Dean W. Freed • Edna S. Kalman • George Krupp • Mrs. August R. Meyer • Mrs. Robert B. Newman •
William J. Poorvu • Irving W. Rabb • Peter C. Read • Richard A. Smith • Ray Stata •
John Hoyt Stookey • Wilmer J. Thomas, Jr. • John L. Thorndike • Dr. Nicholas T. Zervas

OTHER OFFICERS OF THE CORPORATION

Mark Volpe, Managing Director • Thomas D. May, Chief Financial Officer •
Suzanne Page, Clerk of the Board

BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Judy Moss Feingold, Chairman • William F. Achtmeyer • Noubar Afeyan • David Altshuler •
Diane M. Austin • Judith W. Barr • Lucille M. Batal • Linda J.L. Becker • George W. Berry • Paul Berz •
James L. Bildner • Mark G. Borden • Partha Bose • Anne F. Brooke • Stephen H. Brown •
Gregory E. Bulger • Joanne Burke • Ronald G. Casty • Carol Feinberg Cohen • Susan Bredhoff Cohen •
Richard F. Connolly, Jr. • Charles L. Cooney • Ranny Cooper • James C. Curvey • Gene D. Dahmen •
Mrs. Miguel de Bragança • Paul F. Deninger • Ronald F. Dixon • Ronald M. Druker • Alan Dynner •
Ursula Ehret-Dichter • John P. Eustis II • Joseph F. Fallon • Thomas E. Faust, Jr. • Steven S. Fischman •
John F. Fish • Myrna H. Freedman • Carol Fulp • Robert Gallery • Robert P. Gittens •
Carol Henderson • Susan Hockfield • Roger Hunt • William W. Hunt • Valerie Hyman •
Ernest Jacquet • Everett L. Jassy • Stephen J. Jerome • Darlene Luccio Jordan, Esq. • Paul L. Joskow •
Stephen R. Karp • Douglas A. Kingsley • Robert Kleinberg • Farla H. Krentzman • Peter E. Lacaillade •
Charles Larkin • Robert J. Lepofsky • Christopher J. Lindop • Nancy K. Lubin • Jay Marks •
Jeffrey E. Marshall • Joseph B. Martin, M.D. • C. Ann Merrifield • Dr. Martin C. Mihm, Jr. •
Maureen Miskovic • Robert Mnookin • Paul M. Montrone • Sandra O. Moose • Robert J. Morrissey •
Robert T. O'Connell • Peter Palandjian • Vincent Panetta, Jr. • Diane Patrick • Joseph Patton •



Knowing wealth. Knowing you.

The more you get to know us, the more you'll know why the bond we have with our clients is so long-lasting. It's because we create deep and trusting relationships with each client.

After all, we've been right here in the heart of Boston for nearly two centuries, personally guiding both old and new generations of New Englanders with conservative, yet forward-thinking, investment management advice and sophisticated tax, trust and estate planning.

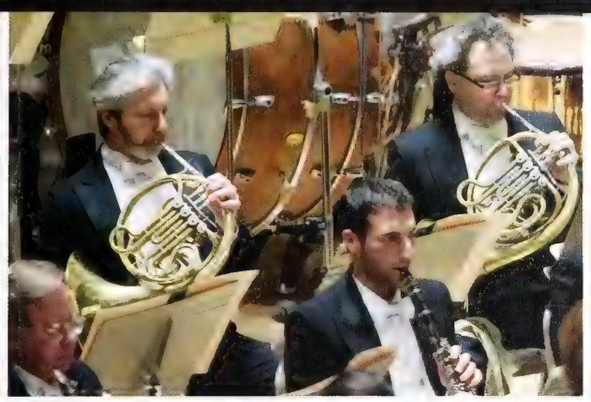
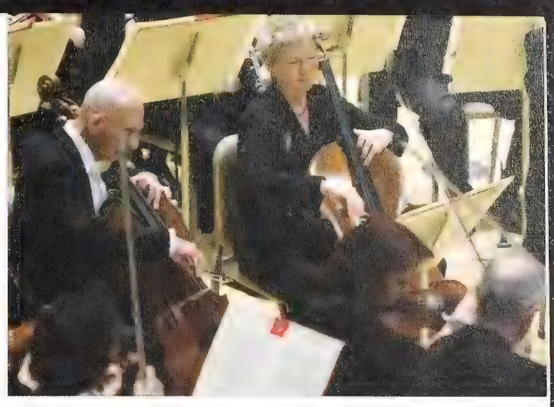
If you're attracted to the true value of an individual relationship with highly personalized service, please call Jay Emmons, Executive Vice President, today at 617-523-1635. At Welch & Forbes, we know wealth. And we know you.

WF

WELCH & FORBES LLC

Private Wealth Management since 1838

45 School Street, Boston Massachusetts 02108 **welchforbes.com**

photos by Michael J. Lutch

Ann M. Philbin • May H. Pierce • Claudio Pincus • Joyce L. Plotkin • Jonathan Poorvu • Dr. John Thomas Potts, Jr. • William F. Pounds • Dr. Tina Young Poussaint • Claire Pryor • Patrick J. Purcell • John Reed • Dr. Carmichael Roberts • Susan Rothenberg • Alan Rottenberg • Joseph D. Roxe • Kenan Sahin • Gilda Slifka • Christopher Smallhorn • Margery Steinberg • Theresa Stone • Patricia L. Tambone • Jean Tempel • Douglas Thomas • Mark D. Thompson • Albert Togut • Diana Osgood Tottenham • Joseph M. Tucci • Robert A. Vogt • David C. Weinstein • Christoph Westphal • James Westra • Patricia Plum Wylde • Dr. Michael Zinner • D. Brooks Zug

OVERSEERS EMERITI

Helaine B. Allen • Marjorie Arons-Barron • Caroline Dwight Bain • Sandra Bakalar • William T. Burgin • Mrs. Levin H. Campbell • Earle M. Chiles • Mrs. James C. Collias • Joan P. Curhan • Phyllis Curtin • Tamara P. Davis • Disque Deane • Betsy P. Demirjian • JoAnne Walton Dickinson • Phyllis Dohanian • Goetz B. Eaton • Harriett Eckstein • George Elvin • Pamela D. Everhart • J. Richard Fennell • Lawrence K. Fish • Peter H.B. Frelinghuysen • Mrs. Thomas Galligan, Jr. • Mrs. James Garivaltis • Dr. Arthur Gelb • Jordan Golding • Mark R. Goldweitz • Michael Halperson • John Hamill • Deborah M. Hauser • Mrs. Richard D. Hill • Marilyn Brachman Hoffman • Lola Jaffe • Michael Joyce • Martin S. Kaplan • Mrs. S. Charles Kasdon • Mrs. Gordon F. Kingsley • David I. Kosowsky • Robert K. Kraft • Benjamin H. Lacy • Mrs. William D. Larkin • Edwin N. London • Frederick H. Lovejoy, Jr. • Diane H. Lupean • Mrs. Charles P. Lyman • Mrs. Harry L. Marks • Joseph C. McNay • Albert Merck • John A. Perkins • Daphne Brooks Prout • Robert E. Remis • John Ex Rodgers • Roger A. Saunders • Lynda Anne Schubert • Mrs. Carl Shapiro • L. Scott Singleton • Charles A. Stakely • Patricia Hansen Strang • Samuel Thorne • Paul M. Verrochi • Robert A. Wells • Mrs. Joan D. Wheeler • Margaret Williams-DeCelles • Mrs. John J. Wilson • Richard Wurtman, M.D.

EXECUTIVE COMMITTEE OF THE BOSTON SYMPHONY ASSOCIATION OF VOLUNTEERS

Aaron J. Nurick, Chair • **Charles Jack,** Vice-Chair, Boston • **Wilma Michaels,** Vice-Chair, Tanglewood • **Audley Fuller,** Secretary • **Richard Dixon,** Co-Chair Education, Boston • **Gerald Dreher,** Co-Chair Membership Administration, Boston • **Ellen Mayo,** Co-Chair Community Outreach and Audience Development, Boston • **Augusta Liebowitz,** Co-Chair Education, Tanglewood • **Alexandra Warshaw,** Co-Chair Membership Administration, Tanglewood • **Howard Arkans,** Co-Chair Community Outreach and Audience Development, Tanglewood • **William Ballen,** Ushers and Programmers Liaison, Tanglewood • **Ken Singer,** Glass House Liaison, Tanglewood

P A S S I O N



It's at the heart of their performance. And ours.



Each musician reads from the same score, but each brings his or her own artistry to the performance. It's their passion that creates much of what we love about music. And it's what inspires all we do at Bose. That's why we're proud to support the performers you're listening to today.

We invite you to experience what our passion brings to the performance of our products. Please call or visit our website to learn more – including how you can hear Bose® sound for yourself.

1-800-444-BOSE | www.Bose.com

BOSE®
Better sound through research®

©2009 Bose Corporation. C_005116

Administration

Mark Volpe, *Managing Director, Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity*

Anthony Fogg, *Artistic Administrator*

Marion Gardner-Saxe, *Director of Human Resources*

Ellen Highstein, *Director of Tanglewood Music Center, Tanglewood Music Center Directorship endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman*

Bernadette M. Horgan, *Director of Public Relations*

Thomas D. May, *Chief Financial Officer*

Kim Noltemy, *Director of Sales, Marketing, and Communications*

Bart Reidy, *Director of Development—Institutional Giving, Events, and Administration*

Elizabeth P. Roberts, *Director of Development—Campaign and Individual Giving*

Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, Senior Archivist • **Felicia Burrey Elder,** Executive Assistant to the Managing Director • **Vincenzo Natale,** Chauffeur/Valet • **Claudia Robaina,** Manager of Artists Services • **Benjamin Schwartz,** Assistant Artistic Administrator

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, Director of Concert Operations

H.R. Costa, Technical Director • **Leslie DeRoche,** Concert Operations Administrator • **Vicky Dominguez,** Operations Manager • **Jake Moerschel,** Assistant Stage Manager • **Leah Monder,** Production Manager • **John Morin,** Stage Technician • **Mark C. Rawson,** Stage Technician • **Mark B. Rulison,** Chorus Manager

BOSTON POPS

Dennis Alves, Director of Artistic Planning

Gina Randall, Administrative/Operations Coordinator • **Margo Saulnier,** Assistant Director of Artistic Planning • **Amanda Severin,** Manager of Artistic Services/Assistant to the Pops Conductor

BUSINESS OFFICE

Sarah J. Harrington, Director of Planning and Budgeting • **Mia Schultz,** Director of Investment Operations and Compliance • **Pam Wells,** Controller

Mimi Do, Budget Manager • **Thomas Engeln,** Budget Assistant • **Michelle Green,** Executive Assistant to the Business Management Team • **Karen Guy,** Accounts Payable Supervisor • **David Kelts,** Staff Accountant • **Minnie Kwon,** Payroll Associate • **John O'Callaghan,** Payroll Supervisor • **Nia Patterson,** Accounts Payable Assistant • **Harriet Prout,** Accounting Manager • **Teresa Wang,** Staff Accountant • **Audrey Wood,** Senior Investment Accountant

EMC²
where information lives®



EMC is proud to support the Boston Symphony Orchestra.

The global icon of artistic virtuosity known as the Boston Symphony Orchestra is also the world's largest orchestral organization. The BSO understands the critical role information plays in its business, and turns to information infrastructure solutions from EMC to help keep its intricate operations a miracle of performance. We're proud to help the BSO bring the power of information to life—information that illuminates what's possible and that can move the world forward.

Learn more at www.EMC.com.

EMC², EMC, and where information lives are registered trademarks of EMC Corporation. All other trademarks used herein are the property of their respective owners.
© Copyright 2008 EMC Corporation. All rights reserved.

DEVELOPMENT

Joseph Chart, Director of Major Gifts • **Nina Jung**, Director of Development Events and Volunteer Outreach • **Ryan Losey**, Director of Foundation and Government Relations • **Jennifer Roosa**, Director of Development Research and Information Systems • **George Triantaris**, Director of Principal and Planned Giving

Amanda Aldi, Data Project Coordinator • Stephanie Baker, Campaign Manager • Susan Beaudry, Manager of Tanglewood Business Partners • Emily Borababy, Manager of Development Communications • Dulce Maria de Borbon, Beranek Room Hostess • Cullen E. Bouvier, Donor Relations Officer • Maria Capello, Grant Writer • Diane Cataudella, Associate Director of Donor Relations • Sabine Chouljian, Manager of Development Events and Volunteer Services • Kerri Cleghorn, Associate Director, Business Partners • Allison Cooley, Associate Director of Society Giving • Emily Diaz, Donor Information and Data Coordinator • Marcy Bouley Eckel, Associate Director of Direct Fundraising • Laura Frye, Assistant Manager of Society Giving • David Grant, Development Operations Manager • Barbara Hanson, Major Gifts Officer • Emily Horsford, Manager of Donor Relations • Sabrina Karpe, Donor Relations Coordinator • Angela Kaul, Assistant Manager of Planned Giving • Dominic Margaglione, Donor Ticketing Associate • Jill Ng, Senior Major and Planned Giving Officer • Madge Nimocks, Development Communications Writer • Suzanne Page, Associate Director for Board Relations • Emily Reeves, Major Gifts Coordinator • Amanda Roosevelt, Executive Assistant • Laura Sancken, Coordinator, Development Events and Volunteer Services • Joyce M. Serwitz, Major Gifts and Campaign Advisor • Alexandria Sieja, Assistant Manager of Development Events and Volunteer Services • Yong-Hee Silver, Major Gifts Officer • Kenny Smith, Acknowledgment and Gift Processing Coordinator • Stephanie J. Smith, Annual Fund Project Coordinator • Mary E. Thomson, Associate Director of Corporate Giving • Szeman Tse, Assistant Director of Development Research • Romain Tsiplakis, Graphic Designer

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, Director of Education and Community Programs

Claire Carr, Manager of Education Programs • Sarah Glenn, Assistant Manager of Education and Community Programs • Emilio Gonzalez, Manager of Curriculum Research and Development • Darlene White, Manager, Berkshire Education and Community Programs

FACILITIES

C. Mark Cataudella, Director of Facilities

SYMPHONY HALL OPERATIONS Christopher Hayden, Facilities Manager • Tyrone Tyrell, Security and Environmental Services Manager

Charles F. Cassell, Jr., Facilities Compliance and Training Coordinator • Stella Easland, Switchboard Operator • Michael Finlan, Switchboard Supervisor • Judith Melly, Facilities Coordinator • Shawn Wilder, Mailroom Clerk

MAINTENANCE SERVICES Jim Boudreau, Electrician • Thomas Davenport, Carpenter • Michael Frazier, Carpenter • Paul Giaimo, Electrician • Steven Harper, HVAC • Sandra Lemerise, Painter • Michael Maher, HVAC **ENVIRONMENTAL SERVICES** Landel Milton, Lead Custodian • Rudolph Lewis, Assistant Lead Custodian • Desmond Boland • Julien Buckmire • Claudia Ramirez Calmo • Angelo Flores • Gaho Boniface Wahi

TANGLEWOOD OPERATIONS David P. Sturma, Director of Tanglewood Facilities and BSO Liaison to the Berkshires

Ronald T. Brouker, Supervisor of Tanglewood Crew • Robert Lahart, Electrician • Peter Socha, Carpenter • Robert Casey • Stephen Curley • Richard Drumm • Bruce Huber

HUMAN RESOURCES

Susan Olson, Human Resources Recruiter • Heather Mullin, Human Resources Manager • Kathleen Sambuco, Benefits Manager

one night,
two great traditions

NEW ENGLAND COFFEE
Official Coffee
of Symphony Hall

"New England Coffee is delighted to be the Official Coffee of the Boston Symphony Orchestra and the Boston Pops. As a family-owned business for over 90 years, we share a commitment to quality and tradition that the BSO has championed for over 125 years. With these common values and a dedication to quality, we invite you to enjoy tonight's performance." - *Jim Kaloyanides*
PRESIDENT AND COO
OF NEW ENGLAND COFFEE



www.newenglandcoffee.com

INFORMATION TECHNOLOGY

Timothy James, Director of Information Technology

Guy W. Brandenstein, User Support Specialist • **Andrew Cordero**, Manager of User Support • David Tucker, Infrastructure Systems Manager • **Brian Van Sickle**, User Support Specialist

PUBLIC RELATIONS

Kathleen Drohan, Associate Director of Public Relations • **Taryn Lott**, Public Relations Supervisor

PUBLICATIONS

Marc Mandel, Director of Program Publications

Robert Kirzinger, Assistant Director of Program Publications—Editorial • **Eleanor Hayes McGourty**, Assistant Director of Program Publications—Production and Advertising

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, Ticket Operations Manager • **Helen N.H. Brady**, Director of Group Sales • **Alyson Bristol**, Director of Corporate Sponsorships • **Sid Guidicianne**, Front of House Manager • **James Jackson**, Call Center Manager • **Roberta Kennedy**, Buyer for Symphony Hall and Tanglewood • **Sarah L. Manoog**, Director of Marketing Programs • **Michael Miller**, Director of Ticketing

Megan Bohrer, Group Sales Coordinator • **Gretchen Borzi**, Marketing Production Manager • Rich Bradway, Associate Director of E-Commerce and New Media • **Samuel Brewer**, SymphonyCharge Representative • **Allegra Brooke**, Corporate Sponsorship Coordinator • **Lenore Camassar**, Associate Manager, SymphonyCharge • **Theresa Condito**, Access Services Administrator/Subscriptions Associate • **Susan Coombs**, SymphonyCharge Coordinator • **Jonathan Doyle**, Junior Graphic Designer • **Paul Ginocchio**, Manager, Symphony Shop and Tanglewood Glass House • **Erin Glennon**, Graphic Designer • **Randie Harmon**, Customer Service and Special Projects Manager • **Matthew Heck**, Marketing Projects Coordinator • **Michael King**, Subscriptions Associate • **Michele Lubowsky**, Associate Subscriptions Manager • **Jason Lyon**, Group Sales Manager • **Laura Maas**, Merchandising Assistant • **Ronnie McKinley**, Ticket Exchange Coordinator • **Maria McNeil**, SymphonyCharge Representative • **Michael Moore**, E-Commerce Marketing Analyst • **Doreen Reis**, Marketing Coordinator for Advertising • **Andrew Russell**, Senior Manager, Corporate Sponsorships • **Laura Schneider**, Web Content Editor • **Robert Sistare**, Subscriptions Representative • **Kevin Toler**, Art Director • **Himanshu Vakil**, Web Application Lead • **Stacy Whalen**, Manager, Corporate Sponsor Relations

BOX OFFICE **David Chandler Winn**, Manager • **Megan E. Sullivan**, Assistant Manager

BOX OFFICE REPRESENTATIVES **Mary J. Broussard** • **Arthur Ryan**

EVENT SERVICES **Kyle Ronayne**, Director of Event Administration • **Tony Bennett**, Café Supervisor/Pops Service Staff Manager • **Kristin Jacobson**, Senior Sales Manager • **Sean Lewis**, Manager of Venue Rentals and Events Administration • **Cesar Lima**, Assistant Food and Beverage Manager • **James Sorrentino**, Bar Manager

TANGLEWOOD MUSIC CENTER

Andrew Leeson, Budget and Office Manager • **Karen Leopardi**, Associate Director for Faculty and Guest Artists • **Michael Nock**, Associate Director for Student Affairs • **Gary Wallen**, Manager of Production and Scheduling

Stately Meets State-of-the-Art



The Woodlands at Belmont Hill.



Two- and three-bedroom luxury townhomes ~
Surrounded by nature, yet just nine miles from Boston.

Visit our designer model homes open daily
from 10 a.m. to 5 p.m. *(Thursdays by appointment only)*
or call **617-489-4898** for a private showing.

3 Stables Way, Belmont, MA 02478
www.TheWoodlandsAtBelmontHill.com

Leland Residential Corporation

BSO News

BSO Food Drive to Benefit Greater Boston Food Bank April 1–3 at Symphony Hall

The Boston Symphony Orchestra is holding a canned food drive in conjunction with the BSO concerts on April 1, 2, and 3, to benefit the Greater Boston Food Bank. A complementary online Virtual Aid Food Drive has also been set up to accept monetary donations to the Greater Boston Food Bank (visit www.bso.org/fooddrive). The BSO's food drive is taking place in connection with "Orchestras Feeding America," a nationwide project of the League of American Orchestras. The "Orchestras Feeding America" program was launched in 2009 with 250 orchestras participating nationwide to collect over 200,000 pounds of food.

Food drive receptacles will be available in both the Massachusetts Avenue and Cohen Wing entrances before concerts and during intermission. Although patrons with tickets are especially encouraged to support the drive, others may drop off canned goods during the hour before concerts (7-8 p.m.). The BSO food drive can only accept canned food items, including canned tuna, chicken, or other meats, canned vegetables and fruit, and canned juices, soups, and pasta. For safety reasons, the Greater Boston Food Bank does not accept baby food, baby formula, and glass containers.

Tickets for the 2010 Tanglewood Season On Sale Now

Music Director James Levine opens the BSO's 2010 Tanglewood season on July 9 with Mahler's Symphony No. 2, *Resurrection*, featuring soprano Layla Claire, mezzo-soprano Stephanie Blythe, and the Tanglewood Festival Chorus, which celebrates its 40th anniversary this summer. Maestro Levine's performances also include, among other things, BSO performances of Mahler's Symphony No. 4 and Mozart's Requiem; a BSO program of music by the four Strausses (both Johanns, Josef, and Richard); a BSO concert performance of Mozart's delightful comic opera *The Abduction from the Seraglio*, and a fully staged Tanglewood Music Center production of Richard Strauss's *Ariadne auf Naxos*. Also among those performing with the BSO this summer are conductors Christoph von Dohnányi, Charles Dutoit, Rafael Frühbeck de Burgos, Giancarlo Guerrero, Kurt Masur, Ludovic Morlot, Robert Spano, Shi-Yeon Sung, and David Zinman; soloists Emanuel Ax, Joshua Bell, Richard Goode, Hilary Hahn, Lynn Harrell, Yo-Yo Ma, Peter Serkin, Gil Shaham, Christian Tetzlaff, Jean-Yves Thibaudet, Dawn Upshaw, and Pinchas Zukerman, and BSO principals Steven Ansell and Thomas Martin. Complete details of this summer's programs are available at bso.org; or, to request a brochure, call (617) 266-1492. Bank of America is proud to return for the third season as the exclusive season sponsor of Tanglewood.

At Brookhaven, lifecare living is as good as it looks.



Brookhaven at Lexington offers an abundance of opportunities for intellectual growth, artistic expression and personal wellness. Our residents share your commitment to live a vibrant lifestyle in a lovely community.

Call today for a tour!
781.863.9660 • 800.283.1114
www.brookhavenatlexington.org

BROOKHAVEN
AT LEXINGTON
A Full-Service Lifecare Retirement Community

CARF
EQUAL HOUSING OPPORTUNITY

THIS SPRING, WE'RE BRINGING OUT THE BIG GUNS:



BEETHOVEN
conducted by Sir Roger Norrington

Featuring the riveting symphonies nos. 4 and 6

Friday, April 9 at 8pm
Sunday, April 11 at 3pm
Symphony Hall | Tickets start at $18



BACH
conducted by Harry Christophers

Featuring the beloved Brandenburg Concerto no. 5

Friday, April 30 at 8pm
Sunday, May 2 at 3pm
Symphony Hall | Tickets start at $15

Handel and Haydn Society
HARRY CHRISTOPHERS
Artistic Director

You won't want to miss this!

Call 617 266 3605 or visit
www.handelandhaydn.org

LUXURY RAFFLE
Five great prizes for one great cause.
www.handelandhaydn.org/raffle

Upcoming "Symphony+" Events

"Symphony+" is a series of pre- and post-concert events that enhance the overall concert experience by connecting food, literature, and the performing and visual arts to BSO concerts at Symphony Hall. All events at Symphony Hall are free of charge to ticket holders; off-site events require an additional charge. "Project Tchaikovsky," the orchestra's second annual fashion contest (following last year's inaugural fashion contest, "Project Mozart"), is being held in conjunction with the BSO's April concerts featuring Tchaikovsky's Symphony No. 2 (April 13-17). "Project Tchaikovsky" showcases evening wear created by local designers and design students, inspired by music of the great Russian composer. On Tuesday, April 13, and Thursday, April 15, BSO patrons and local fashion experts will vote for their favorite designs, with the winner to be announced at a post-concert reception and fashion show on April 15. The following week, "Symphony+" events include season-ending post-concert receptions on Friday afternoon, April 23, and Tuesday night, April 27, in Higginson Hall. Please check bso.org for further details.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Assistant Director of Program Publications Robert Kirzinger (March 25, 27, 29) and Director of Program Publications Marc Mandel (March 26) discuss Debussy, Peter Lieberson's new, BSO-commissioned *Songs of Love and Sorrow*, and Schubert. In the weeks ahead, Marc Mandel discusses Mendelssohn's *Elijah* (April 1-3), Robert Kirzinger discusses John Harbison's new, BSO-commissioned Double Concerto for violin and cello and Mahler's Symphony No. 7 (April 8-10), and Harlow Robinson of Northeastern University discusses Ligeti, Shostakovich, and Tchaikovsky (April 13-17).

This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (1928-2009), who was the BSO's Director of Publications from 1976 to 1979, and whose program notes continue to appear frequently in this program book. Upon joining the BSO staff (after twelve years as the nationally influential classical music critic of the *Boston Globe*), Michael made it his business to revitalize the BSO program book with notes that set a new, modern standard in their unique blend of history, analysis, cultural context, personal observation, and intellectual acumen. It was also he who laid the groundwork for the BSO's continuing series of pre-concert talks, which grew from his wildly popular Open Rehearsal series to today's talks given before every BSO subscription concert. Upon leaving Boston he became program annotator for the San Francisco Symphony and then also for the New York Philharmonic. His influence as a teacher, scholar, writer, and music administrator continues to be deeply felt throughout the world of symphonic music and music education in the United States.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 83 OF THIS PROGRAM BOOK.

The Boston Symphony Association of Volunteers

The Boston Symphony Orchestra concert of Friday afternoon, March 26, is named in honor of the Boston Symphony Association of Volunteers. The BSO relies on its dedicated volunteers of the Boston Symphony Association of Volunteers to help support its mission. Throughout the year, hundreds of volunteers devote more than 25,000 hours to support the programs of the BSO. The BSAV is made up of volunteers from a variety of backgrounds who passionately support the BSO's performance, education, and community outreach programs, as well as fundraising initiatives, both in Boston and at Tanglewood.

Ethan Ayer Vocal Soloist Fund

The appearance of bass-baritone Gerald Finley this Friday afternoon is made possible in part by an endowment fund established in 1983 by the late Ethan Ayer. The Ethan Ayer Vocal Soloist Fund provides income for the appearance of guest artists for one subscription program each season.

Ethan Ayer was a multi-gifted man: an author, librettist, poet, and playwright. His brother, Neil R. Ayer, described him as "a man of extraordinarily good taste when it came to evaluating the arts, whether architecture, music, painting, landscaping, or the human voice." Mr. Ayer's greatest success was his libretto for *Wings of the Dove*, an opera based on the novel by Henry James; the opera opened with great success at New York City Opera. He was also a novelist (*The Enclosure*), and wrote three plays (*The Great Western Union*, *Claude*, and *Nothing to Hide*) and a musical entitled *Nobody's Earnest*, based on the famous play by Oscar Wilde. Ethan Ayer was a longtime resident of Cambridge and a BSO subscriber for many years. He established the Ethan Ayer Guest Artist Fund—which in 2006-07 became the Ethan Ayer Vocal Soloist Fund—during his lifetime as a testament to his love of the orchestra.

BSO Corporate Partner of the Month: EMC Corporation

Do you know that there are more than 400 businesses and corporations that support the Boston Symphony Orchestra? Whether as major corporate sponsors, Boston or Tanglewood business partners, corporate foundations, or supporters of *A Company Christmas at Pops* and *Presidents at Pops*, our corporate partners play a vital role in helping us sustain our mission. You can lend your support to the BSO, Boston Pops, and Tanglewood by supporting the companies who support us. The BSO Corporate Partner of the Month for March is EMC Corporation. Founded in 1979, EMC Corporation is a multinational technology company headquartered in Hopkinton, and a global leader in information



and virtual infrastructure technologies. EMC was recently named one of "The World's 10 Most Admired Companies for Product and Service Quality" and Industry Champion for its industry sector by *Fortune Magazine*. EMC's Information Infrastructure business helps customers store, protect, and maximize the value of their vast and ever-increasing quantities of information. EMC's strategic guidance, technology expertise, and wide variety of high-performance and high-availability storage, security, content management and archiving systems, software, and services help customers capture and manage information to improve business agility, lower cost of ownership, and enhance their competitive advantage in their traditional data centers. EMC is a Great Benefactor of the BSO, with a 20+-year history as a corporate partner, and has been the BSO's season supporting partner since the 2004-05 season. EMC also co-sponsored the BSO's 2008 European Festivals Tour. EMC Chairman Joe Tucci is a member of the BSO Board of Overseers, and Vice-Chairman Bill Teuber served on the committee for *A Company Christmas at Pops* in 2008 and 2009. For more about information infrastructure solutions from EMC, visit emc.com.

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. through June 23, and on the second Saturday of every month at 2 p.m. through June 12. The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

Friday-afternoon Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? The Boston Symphony Orchestra is pleased to continue offering round-trip bus service on Friday afternoons at cost from the following communities: Beverly, Canton, Cape Cod, Concord, Framingham, Foxboro, Marblehead/Swampscott, Wellesley, Weston, the South Shore, and Worcester in Massachusetts; Nashua, New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. If you would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Subscription Office at (617) 266-7575.

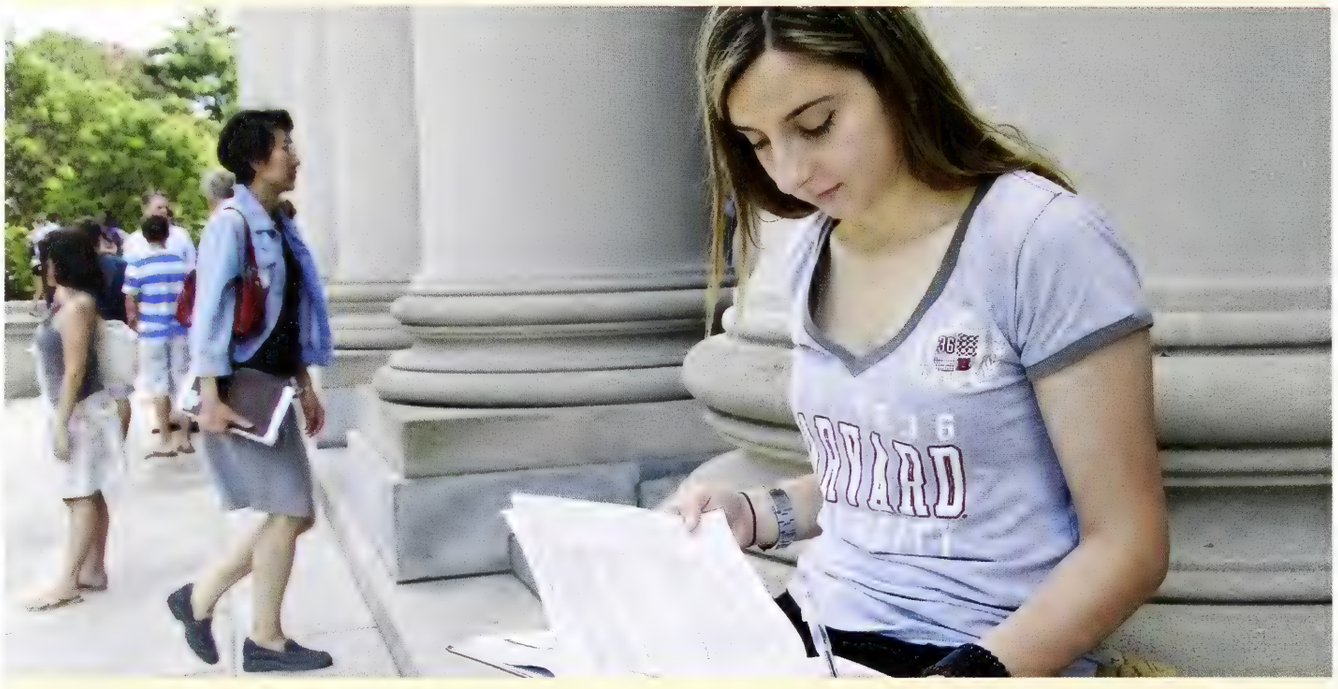
BSO Members in Concert

The Walden Chamber Players, whose members include BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Thomas Martin, clarinet, and Richard Ranti, bassoon, perform on Monday, March 29, at 6 p.m. at Concord Academy Chapel, 166 Main Street, Concord. The program includes Mozart's Two Preludes and Fugues for string trio, K.404a, Davidovsky's Quartetto No. 2 for oboe and strings, Kodály's Intermezzo for string trio, Shostakovich's String Quartet No. 8, and a Haydn string quartet to be announced and to feature a student from Concord Academy's Chamber Music Workshop. For tickets or more information, call (617) 744-0452.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble closes its 2009-10 season with Fauré's Piano Quintet No. 1, Opus 89, and Brahms's Piano Quintet in F minor, Opus 34, on Friday, April 9, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, April 11, at Trinity Church in Newton Centre. Joining Mr. Miller are BSO violinist Julianne Lee, violinist Sharan Leventhal, violist Beth Guterman, and pianist Randall Hodgkinson. Tickets are $24, with discounts for seniors and students. For more information, visit bostonartistsensemble.org or call (617) 964-6553.

Ronald Knudsen leads the New Philharmonia Orchestra in its final "Family Connections"

this summer | Harvard



Join a vibrant community of motivated students and distinguished faculty at Harvard Summer School.

- Courses on campus, online, and abroad
- Seven-week session
- Programs for high school and college students, and adults

HARVARD SUMMER SCHOOL

www.summer.harvard.edu

concert of the 2009-10 season on Sunday, April 11, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton Centre. The program includes a musical setting by John Tarrh, the New Phil's composer in residence, of Bernard Waber's beloved children's book *Lyle Lyle Crocodile*, and a string showcase featuring students from the Suzuki School of Newton. Tickets are $15, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit www.newphil.org

Frank Epstein leads the New England Conservatory Percussion Ensemble in concert on Sunday, April 11, at 8 p.m. at NEC's Jordan Hall. Admission is free.

Join the BSO Family: Become a Friend of the BSO

For $75, you can become a Friend of the BSO and receive our online newsletter, *InTune*. Featuring special articles with exclusive news about life at the BSO, *InTune* also provides advance announcements about unique activities and benefits that, depending on giving level, are offered to Friends of the BSO. Attending working rehearsals, opportunities to engage first-hand with BSO musicians, and advance ticket ordering are among the privileges of membership. In addition, Friends enjoy connecting with like-minded individuals who share a commitment to the BSO and its artistic mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at friendsofthebso@bso.org or (617) 638-9276. If you're already a Friend and you're not receiving *InTune*, please let us know at intune@bso.org.

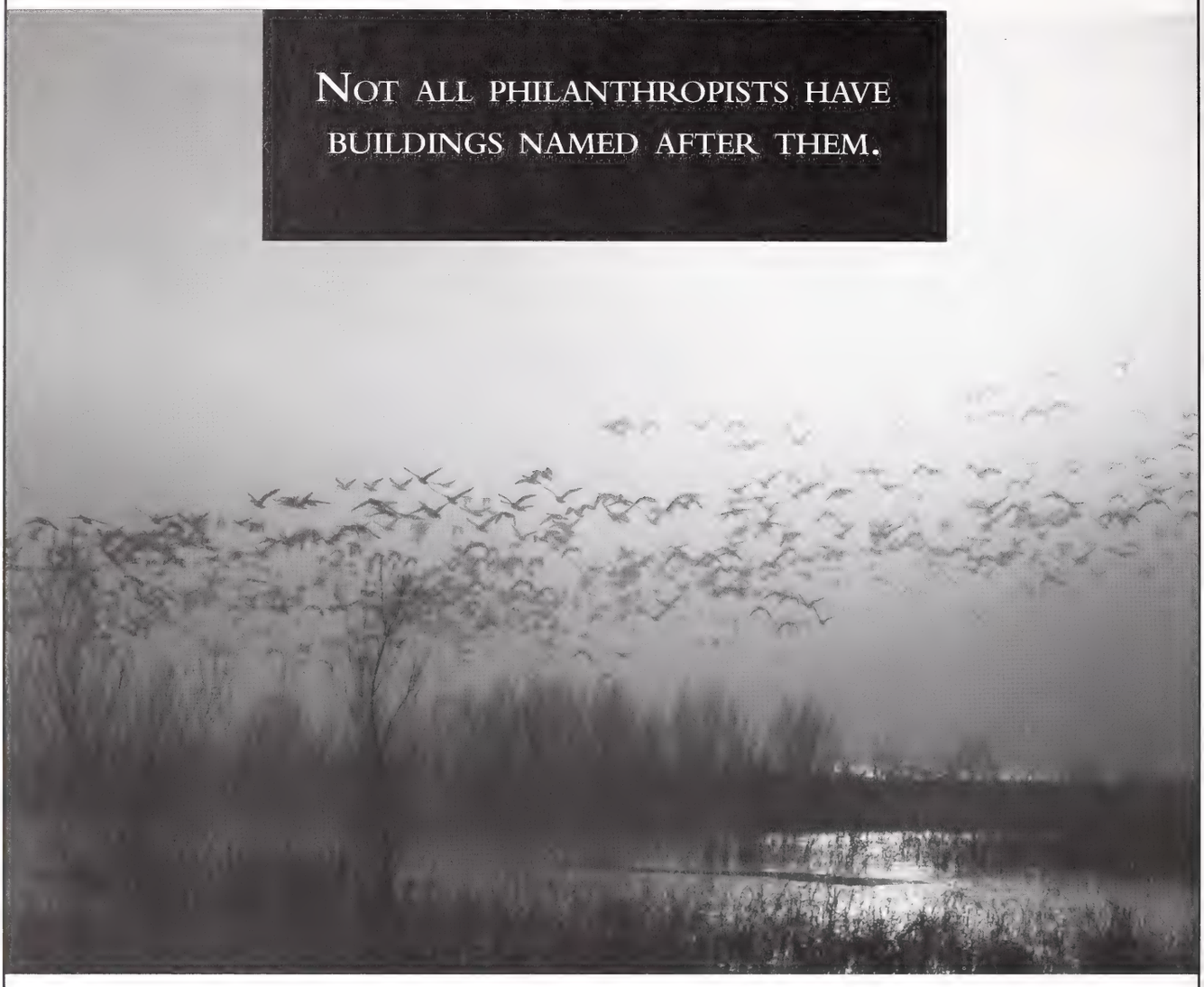
The Information Table: Find Out What's Happening At the BSO

Are you interested in upcoming BSO concert information? Special events at Symphony Hall? BSO youth activities? Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you'll find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

DEPOSIT & CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT & TRUST • COMMERCIAL BANKING



Philanthropic giving is always welcome, regardless of what form it takes. Boston Private Bank & Trust Company's **Donor Advised Fund** is a simple and flexible tool that makes charitable giving easier than ever. It enables you to set aside funds and recommend grants to qualified nonprofit organizations according to your interests and on your timetable, all while realizing a tax benefit. It is just one of the ways we make the connections that count—connections to the financial expertise you need, and a personal connection that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Richard MacKinnon, Senior Vice President, at (617) 912-4287
or rmackinnon@bostonprivatebank.com

Investments are not FDIC insured, have no Bank guarantee, are not a deposit, and may lose value.







ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level).

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)

ARRIVE ON A HIGH NOTE

THE COMMONWEALTH WAY

Music moves the soul.
Commonwealth moves you wherever you need to go with virtuoso service.



Commonwealth provides the finest chauffeured transportation services in Boston, New York, and all around the globe.

We're also proud of our history of supporting our environment, our community and its cultural foundations.

Commonwealth Worldwide is honored to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops.



COMMONWEALTH WORLDWIDE℠
CHAUFFEURED TRANSPORTATION

THE INNER CITY 100 Inc.

Six time winner of Inc. Magazine's ICIC Top 100 Fastest Growing Inner City Companies in the U.S. and Boston Magazine's Four time winner of the Best of Boston Award for "Best Car Service."

BEST OF BOSTON 2009
Awarded by Boston magazine

800.558.5466 or 617.779.1919 • commonwealthlimo.com



Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Songs of Love and Sorrow* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Ravel's complete *Daphnis et Chloé* (which recently won the Grammy Award for Best Orchestral Performance of 2009), Brahms's *Ein deutsches Requiem*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Simon Boccanegra* and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director

Some musicians perform indoors at
The Cambridge Homes. Some outdoors.



THE CAMBRIDGE HOMES
INDEPENDENT & ASSISTED LIVING
617-876-0369
Next to Mount Auburn Hospital
www.TheCambridgeHomes.org
EQUAL HOUSING OPPORTUNITY

of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, the NEA Opera Award from the National Academy of the Arts, and, most recently, in December 2009, the first Bard Award in Vocal Arts from the Bard College Conservatory of Music.

Boston Symphony Orchestra

2009–2010

JAMES LEVINE
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang #
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Sheila Fiekowsky *
Muriel C. Kasdon and Marjorie C. Paley chair

Jennie Shames *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Valeria Vilker Kuchment *
Theodore W. and Evelyn Berenson Family chair

Tatiana Dimitriades *
Stephanie Morris Marryott and Franklin J. Marryott chair

Si-Jing Huang *
Catherine and Paul Buttenwieser chair

Nicole Monahan *
Mary B. Saltonstall chair, fully funded in perpetuity

Wendy Putnam *
Kristin and Roger Servison chair

Xin Ding *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Glen Cherry *

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

(position vacant)

Ronald Knudsen
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Joseph McGauley
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Nancy Bracken *

Aza Raykhtsaum *
Robert Bradford Newman chair, fully funded in perpetuity

Bonnie Bewick *

James Cooke *

Victor Romanul *
Bessie Pappas chair

Catherine French *

Jason Horowitz *

Julianne Lee *

Yuncong Zhang *

VIOLAS

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka *

Rebecca Gitter *

CELLOS

Jules Eskin §
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme *
Lillian and Nathan R. Miller chair

Adam Esbensen *

Blaise Déjardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

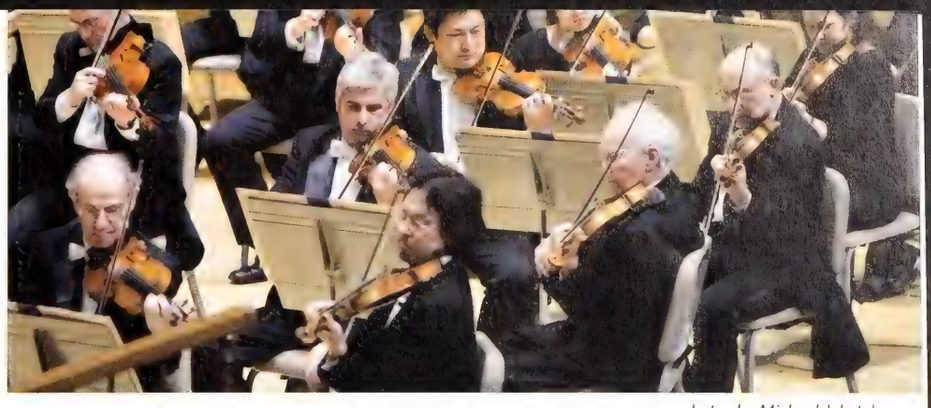
FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Benjamin Wright
Arthur and Linda Gelb chair

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

(position vacant)
Ford H. Cooper chair, endowed in perpetuity in 1984

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

LIBRARIANS

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

ASSISTANT CONDUCTORS

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

Shi-Yeon Sung

PERSONNEL MANAGERS

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

STAGE MANAGER

John Demick

* *participating in a system of rotated seating*

$\overset{S}{}$ *on sabbatical leave*

\# *on leave*

JAMES LEVINE, MUSIC DIRECTOR
BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

Thursday, March 25, 8pm | **THE JOHN F. COGAN AND MARY L. CORNILLE CONCERT**
Friday, March 26, 1:30pm | **THE BOSTON SYMPHONY ASSOCIATION OF VOLUNTEERS CONCERT**
Saturday, March 27, 8pm
Tuesday, March 30, 8pm

JAMES LEVINE conducting

DEBUSSY "JEUX—POÈME DANSÉ"

LIEBERSON "SONGS OF LOVE AND SORROW," FOR BARITONE AND ORCHESTRA (2010)
POEMS BY PABLO NERUDA

(WORLD PREMIERE; COMMISSIONED BY THE BOSTON SYMPHONY ORCHESTRA, JAMES LEVINE, MUSIC DIRECTOR, THROUGH THE GENEROUS SUPPORT OF THE NEW WORKS FUND ESTABLISHED BY THE MASSACHUSETTS CULTURAL COUNCIL, A STATE AGENCY)

1. Sonnet XLVI ("Des las estrellas que admiré,...")
   ["Of all the stars I admired,..."]
2. Sonnet XII ("Plena mujer, manzana carnal, luna caliente...")
   ["Full woman, flesh-apple, hot moon,..."]
3. Sonnet LII ("Cantas y a sol y a cielo con tu canto...")
   ["You sing, and your voice peels the husk..."]
4. Sonnet LXIX ("Tal vez no ser es ser sin que tú seas...")
   ["Maybe nothingness is to be without your presence,..."]
5. Sonnet LXXXII ("Amor mío, al cerrar esta puerta nocturna...")
   ["As we close this nocturnal door, my love,..."]

GERALD FINLEY, BASS-BARITONE

Texts and translations begin on page 50.

FRIDAY AFTERNOON'S APPEARANCE BY GERALD FINLEY IS SUPPORTED BY THE ETHAN AYER VOCAL SOLOIST FUND.

{ INTERMISSION }

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
129th Season, 2009-2010

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

Thursday, March 25, 8pm
Friday, March 26, 1:30pm
Saturday, March 27, 8pm
Tuesday, March 30, 8pm

Please note that James Levine has had to withdraw from his remaining concerts this season due to ongoing back problems. We are fortunate that Jayce Ogren was available to lead this week's concerts at very short notice. Please also note that instead of Debussy's "Jeux," the program will open with Sibelius's "Finlandia" and "Valse triste" (see opposite side of this insert), then continue with Peter Lieberson's "Songs of Love and Sorrow" and Schubert's "Great" C major symphony as originally scheduled.

Jayce Ogren



Making his Boston Symphony Orchestra debut with these concerts, Jayce Ogren recently completed his tenure as assistant conductor of the Cleveland Orchestra and as music director of the Cleveland Orchestra Youth Orchestra, having been appointed there by Franz Welser-Möst. Mr. Ogren made his subscription debut with the Cleveland Orchestra in May 2009 and also led the orchestra in acclaimed performances at the Blossom Festival. Other recent debut appearances have included the Los Angeles Philharmonic, Grand Rapids Symphony, and St. Paul Chamber Orchestra. He made his New York debut in the 2007-08 season, leading two programs with the International Contemporary Ensemble under the auspices of the Miller Theater, garnering a re-invitation for the following season. After leading a staged production of Mozart's *Magic Flute* with New York City Opera in summer 2009, he was immediately reengaged for a future production with that company. Mr. Ogren's 2009-10 season includes his Canadian Opera Company debut (Stravinsky's *The Nightingale and Other Short Fables*), his London debut with the BBC Symphony Orchestra at the Barbican, and his debut with the Deutsches Symphonie-Orchester Berlin at the Philharmonie. A native of Hoquiam, Washington, Jayce Ogren previously served as a conducting apprentice with the Royal Stockholm Philharmonic, where he worked with chief conductor Alan Gilbert. Aided by a U.S. Fulbright Grant, he recently completed a postgraduate diploma in orchestral conducting at the Royal College of Music in Stockholm. In Sweden, he has conducted the orchestras of Gävle, Helsingborg, and Norrköping, the SAMI Sinfonietta, the Swedish National Orchestra Academy, and Stockholm's Opera Vox. He has also conducted Finland's Vaasa City Orchestra. In the United States he has appeared with the New World Symphony, Boston's Callithumpian Consort, the Harvard Group for New Music, and the New England Conservatory Opera Theater. Mr. Ogren holds a bachelor's degree in composition from St. Olaf College and a master's degree in conducting from the New England Conservatory. He has been invited to participate in conducting courses and master classes in both the United States and Europe, including two summers at the American Academy of Conducting at Aspen. His principal teachers have been Steven Amundson, Jorma Panula, Charles Peltz, and David Zinman. Jayce Ogren is also a published composer whose music has been premiered at such venues as the Royal Danish Conservatory of Music, the Brevard Music Center, the Midwest Clinic in Chicago, the American Choral Directors Association Conference, and the World Saxophone Congress. His *Symphonies of Gaia* has been performed by ensembles on three continents and serves as the title track on a new DVD featuring the Tokyo Kosei Wind Orchestra.

PLEASE NOTE (AGAIN) THAT THE FOLLOWING TWO WORKS BY SIBELIUS REPLACE DEBUSSY'S "JEUX" TO OPEN THESE CONCERTS:

SIBELIUS	"Finlandia," Opus 26
	"Valse triste," Opus 44, No. 1

Jean Sibelius (1865-1957)
"Finlandia," Opus 26
"Valse triste," Opus 44, No. 1

The Finnish composer Sibelius's *Finlandia* and *Valse triste* are his two most famous and popular works—*so* famous and *so* popular that they're seldom heard in serious symphonic concerts any more, though they deserve to be. In fact, it has been more than fifty years since the BSO has programmed either of them.

Finlandia was written in 1899, when Sibelius was thirty-four; it was the year of the premiere of his highly successful First Symphony, but this is the piece that swept through the nation and, soon, the world. The original title of the piece was *Music for a Press Ceremony*. The ceremony in question was a fundraising gala for newspaper pension funds, but it wasn't as innocuous as that, since, as everyone knew, it was a protest against Russian censorship of the Finnish press, and therefore a statement about national identity and freedom. Sibelius composed a suite of incidental music for tableaux of various stirring episodes in the nation's history; the music that became *Finlandia* when he revised it the next year was the most striking part of the suite. When the piece was new, performers had to dodge censorship; they programmed it as *Impromptu* or even, absurdly, as *Happy Feelings at the Awakening of Finnish Spring*. But no one ever mistook the clear message of this music.

Sibelius composed ***Valse triste*** ("Sad waltz") four years after *Finlandia*, and like the earlier piece, it was written as incidental music, this time for a play by his brother-in-law, entitled *Kuolema* ("Death"). Originally called *Valse lente* ("Slow waltz"), the music accompanied a scene in which an old woman dreams she is at a masked ball; her partner, it turns out, is Death. Like the famous waltzes of Johann Strauss, Jr., that Sibelius admired so much, *Valse triste* is actually a series of interrelated waltzes, four of them in fact. The piece begins subtly, with a rhythm, before we hear a harmony or a melody—a gambit Ravel was to remember when he composed *La Valse*. Melancholy is the chief mood of all four waltzes, from the gentle, almost-pleasant kind, through the kind you can't shake off, like the opening waltz, which links the others and reappears at the end. Then there is a quiet, chilling, three-chord postlude, to tell us it's all over.

But here's a brief postscript: Sibelius considered *Valse triste* a trifle and sold all the rights for a pittance; yet the publisher made a fortune, and Sibelius of course couldn't escape the piece for the rest of his life.

—Richard Dyer

SCHUBERT SYMPHONY IN C, D.944, "THE GREAT"

Andante—Allegro ma non troppo

Andante con moto

Scherzo: Allegro vivace

Allegro vivace

UBS IS PROUD TO SPONSOR THE BSO'S 2009-2010 SEASON.

The evening concerts will end about 10:15 and the afternoon concert about 3:45.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, watch alarms, and other electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

THE **BSO** ONLINE

watch listen explore

BUY TICKETS • SUBSCRIBE • DONATE • PROGRAM LISTINGS

DOWNLOAD PODCASTS • HISTORICAL FACTS • BIOGRAPHIES

VISIT US AT **BSO.ORG**

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MILTON, MASSACHUSETTS



$1,775,000. Enchanting residence on fabled Adams Street. An octagonal front porch introduces this home with a flowthrough front hall drawing attention to the back deck and gardens. Features include a theater, game room, lap pool and a duo of wine cellars. **Josephine McCloskey / Julianne Bridgeman, (617) 696-4430**

BOSTON, MASSACHUSETTS



$3,925,000. This ninth-floor residence has been tastefully renovated and showcases skyline views from the formal living room and the paneled library. This full-service residential building offers valet garage parking, 24-hour concierge and available services from the Taj Boston Hotel. **Bruce E. McLean, (617) 723-2737**

BROOKLINE, MASSACHUSETTS



$4,990,000. Unparalleled luxury awaits in prestigious Monmouth House, sited on a lush 19,500-square-foot lot just moments from Back Bay. This home's dramatic design and sweeping spaces underwent a thoughtful architectural renovation, completed in 2009. **Jayne Bennett Friedberg, (617) 796-6116**

JAMAICA PLAIN, BOSTON, MASSACHUSETTS



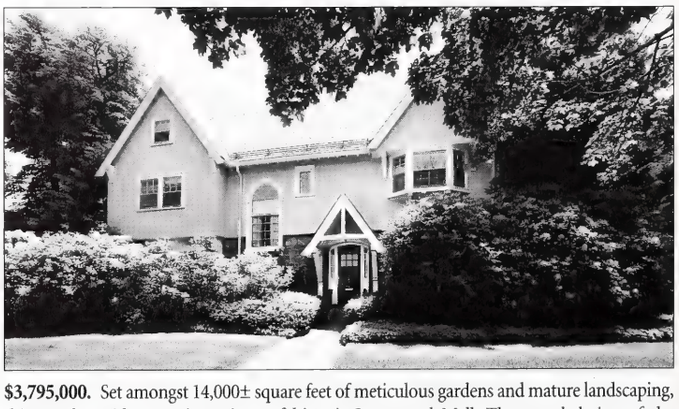
$1,425,000. Unsurpassed water views. This two-story penthouse residence (three bedroom/2.5 bath) overlooking Boston's Emerald Necklace. Gourmet kitchen, master suite, fireplace, private decks and semi-finished basement. Garage parking. Luxury amenities throughout. Minutes to downtown. An urban Eden. **Janet Deegan / Constance Cervone, (617) 522-4600**

CAMBRIDGE, MASSACHUSETTS



$2,650,000. This newly-renovated architect's showcase home in the prestigious Brattle/Huron Village neighborhood features a stunning and spacious kitchen/family room area with gas fireplace and glass doors to a raised patio, and is Leeds Silver Certified for energy saving features. **David Pap, (617) 844-2756**

BROOKLINE, MASSACHUSETTS



$3,795,000. Set amongst 14,000± square feet of meticulous gardens and mature landscaping, this stately residence enjoys views of historic Longwood Mall. The grand design of the home encompasses exquisite craftsmanship and custom millwork with understated elegance found throughout. **Ronni Casty, (617) 731-2447**

For information on the Previews International Program offered by Coldwell Banker Residential Brokerage, please call (800) 548-5003

www.NewEnglandMoves.com

© 2010 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation.
An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT, LLC.



Michael J. Lutch

From the Music Director

At the center of this program is Peter Lieberson's new BSO commission, *Songs of Love and Sorrow*, which can be heard as something of a sequel to his *Neruda Songs* written for his late wife, the great mezzo-soprano Lorraine Hunt Lieberson, and premiered by her in 2005, the year before her untimely death. After accepting the present commission, Peter initially thought of creating a new song cycle as a memorial to Lorraine, using further selections from Pablo Neruda's Love Sonnets, this time to be sung by a baritone. Ultimately, however, as he explains in his own program note, *Songs of Love and Sorrow* became a reflection on love and life in general, following upon his personal experiences and realizations of the past few years. At the same time, the new song cycle also represents a significant continuation of his work with the BSO, which dates back to his Piano Concerto, a BSO centennial commission premiered here in 1983.

As in the *Neruda Songs*, Lieberson again uses the orchestra in a wonderfully transparent way, with an extraordinary ear for instrumental color, and eliciting just the right tone in the vocal and orchestral parts to support and amplify the emotional content of the texts—just what one loves so much about the best settings of words to music, in which the words and music ultimately become inseparable in the memory. I'm also very pleased to be collaborating for the first time with Gerald Finley, who has already performed on several previous occasions with the BSO.

The program opens with one of Debussy's greatest pieces, *Jeux*, a relatively short masterpiece that offers audiences more of what we know and love from *La Mer*—except that *Jeux* is hardly ever played! Though it's a ballet score, the work's musical language and architecture are so engaging and absorbing that knowledge of the story is unnecessary. The title *Jeux* ("games"—the ballet is set on a tennis court!)

JOIN THE FRIENDS OF THE BSO



YOUR KEY TO THE ULTIMATE BSO EXPERIENCE

FRIENDS ENJOY EXCLUSIVE PRIVILEGES, INCLUDING:

- Access to BSO or Boston Pops Working Rehearsals
- Advance ticket ordering
- Opportunities for your entire family to interact with BSO artists
- Exclusive experiences at historic Symphony Hall

Membership at every level is designed to deepen your experience with the BSO and bring you closer to the music. The greater your support, the greater your behind-the-scenes experience with the BSO and Symphony Hall and the greater your personal impact.

Please support the music you love by joining the Friends of the BSO today!

For even more exclusive access to BSO artists and behind-the-scenes events, please consider joining the Higginson Society, an extraordinary group of like-minded individuals dedicated to supporting the BSO.

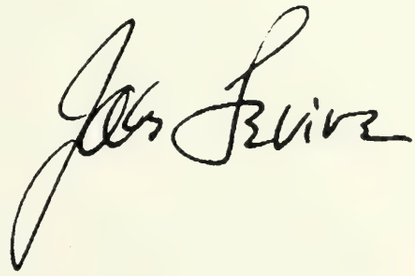
To learn more, or to join, visit the information table in the lobby, call 617-638-9276, or find us online at bso.org.

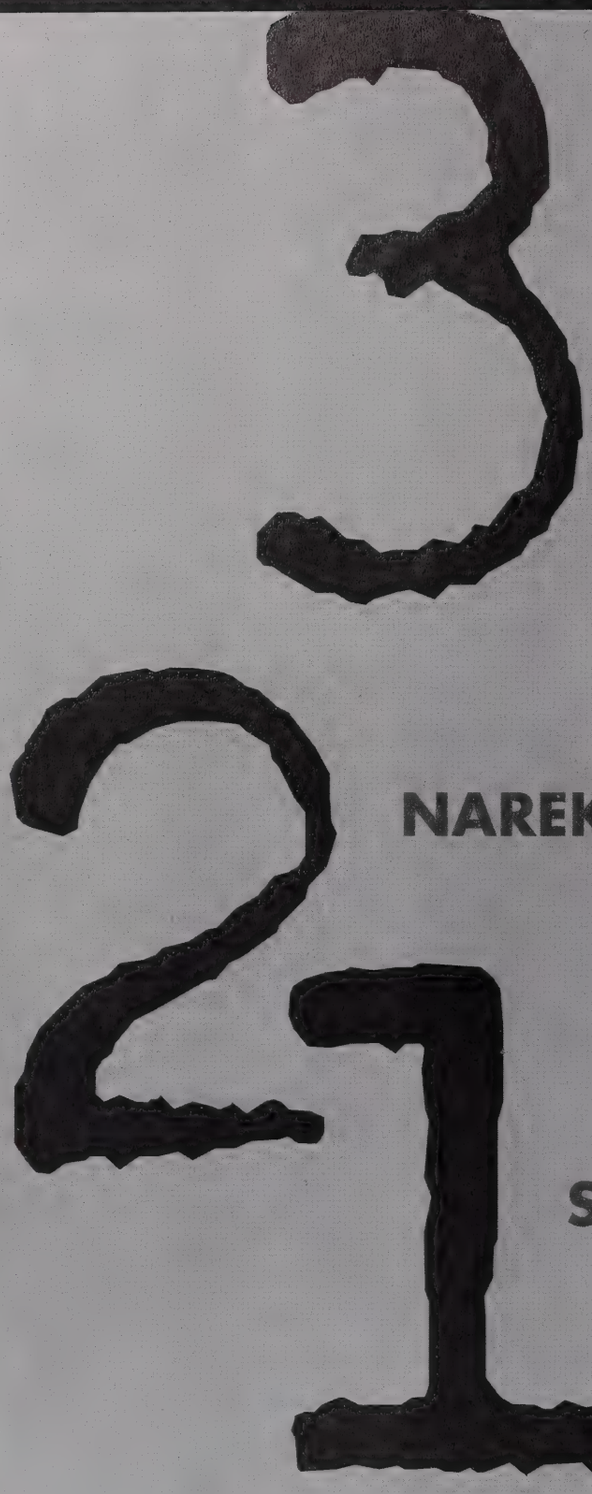
Friends OF THE BOSTON SYMPHONY ORCHESTRA

THE HIGGINSON SOCIETY OF THE BOSTON SYMPHONY ORCHESTRA

can apply as much to interactions within the orchestra as it does to the interactions of the three characters in the story. The musical language of the piece is exceptionally rich and forward-looking in details of sonority, harmony, color, and texture. As in other single-movement masterpieces of the period that we play more often—e.g., Ravel's second *Daphnis* suite and *La Valse*, and Debussy's *Prélude à l'Après-midi d'un faune*—the quality of invention is exceptionally involving and exciting in every respect, in passages of both utmost delicacy and enormous power, requiring great virtuosity from the orchestra as a whole as well as from individual soloists and sections.

After intermission comes music from an entirely different period, conceived in an entirely different way—Schubert's *Great* C major symphony, the biggest purely orchestral work of its time, and so-called to distinguish it from his earlier, smaller C major symphony (No. 6). This is another of those pieces I love to conduct as frequently as possible. I recorded it with the Chicago Symphony in 1983, played it here with the BSO in 2004, and have performed it repeatedly with every orchestra I've ever worked with. Since Schubert was one of the greatest song composers (he wrote more than 600!), it's no surprise to find great melodies throughout his music, often providing a vocal quality even to his purely instrumental pieces. He was also an extraordinary innovator in the areas of large-scale musical structure, harmonic content, and instrumentation. For example, the presence here of three trombones is integral to his conception not only of the overall sonority, but also to the work's thematic material and counterpoint. The enormous range of musical invention throughout the work is astonishing, as is so remarkably evident from beginning to end of this unbelievably great (in the *other* sense!) symphonic masterpiece.





New England Conservatory presents

NEC Philharmonia
conducted by

HUGH WOLFF

Calderwood
Director of Orchestras

featuring Artist Diploma Cellist

NAREK HAKHNAZARYAN

Barber Adagio for Strings
Schumann Cello Concerto
Shostakovich Symphony No. 10

SYMPHONY HALL

Wednesday, April 7 at 8 pm

BlastOff

Tickets: $25 /$10. WGBH members: 2 for 1 with ID.
bso.org,1-888-266-1200, or the Symphony Hall box office.
necmusic.edu/symphony

NEC NEW ENGLAND CONSERVATORY



Claude Debussy

"Jeux—Poème dansé"

ACHILLE-CLAUDE DEBUSSY was born at St. Germain-en-Laye, France, on August 22, 1862, and died in Paris on March 25, 1918. He composed his "poème dansé" "Jeux" during the late summer of 1912. The first performance was given on May 15, 1913, by the Ballets Russes, with Nijinsky's choreography, in Paris; the first concert performance was on March 1, 1914, conducted by Gabriel Pierné.

THE SCORE OF "JEUX" calls for two piccolos, two flutes, three oboes and English horn, three clarinets and bass clarinet, three bassoons, sarrusophone (replaced here by contrabassoon), four horns, four trumpets, three trombones, tuba, timpani, tambourine, triangle, cymbals, celesta, xylophone, two harps, and strings.

On the day that Stravinsky's *Firebird* was first staged in London by Diaghilev's Ballets Russes, June 18, 1912, Claude Debussy signed a contract with Diaghilev for a ballet to be named *Jeux* and to be ready for performance in the 1913 Paris season. The fee of 10,000 francs was more than alluring for someone of Debussy's ever uncertain finances, and as half of it was due on delivery of the piano score by the end of August, he set to work at once and composed with remarkable speed. So many of Debussy's theatrical projects ended up for one reason or another "in the water" (as the French saying goes) after years of hesitation, failed collaborators, lack of money, lack of promoters, and so on, that this speedy conception and composition of *Jeux* is all the more remarkable.

Debussy had reached a point in his thinking about music where an altogether new approach to orchestral color and rhythm had worked its way to the front of his mind. He was ready to set down a piece that for the first time broke fully away from traditional notions of form and harmony, already weakened in a series of masterpieces from the *Prélude a l'Après-midi d'un faune* and *La Mer* to the set of orchestral *Images*. The "danced poem" *Jeux* works, most unexpectedly, on two quite different levels: as a transparent tissue of abstract musical ideas woven with filigree orchestral threads, or as a moment-by-moment representation of stage action and ballet movement.

Loving Life!

Alexander and Elinor Courtney, Fox Hill Village residents



Alexander and Elinor Courtney found an array of distinguished floor plans, friendly neighbors, onsite activities (movies, college courses, lectures, concerts) and each other at Fox Hill Village! Married nine years with twenty-one grandchildren between them, the Courtneys take advantage of the sprawling lawns and family friendly weekly barbeques Fox Hill hosts in the summer. An active schedule, convenient fitness center, Massachusetts General Hospital associated Wellness Clinic and superb dining exceed their highest expectations while impeccable security makes their travels to Alaska, Hawaii, and Vienna carefree.

Like Al and Elinor, come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premier retirement community. See why accommodation enhanced by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

To learn more, call us at 781-329-4433 or visit us on the web at:
www.foxhillvillage.com

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
***at* WESTWOOD**

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)

Those who saw *Jeux* as a ballet (revivals on stage have been very rare) were struck by the modernity of Diaghilev's conception. It was his idea to stage a ballet on a tennis court in the garden of a big country house. A man and two women play out what many then recognized to be Diaghilev's private sexual fantasy, the young man representing himself and the two girls making up an imagined threesome. Nijinsky, Diaghilev's star male dancer, worked out the scenario and choreography, and Leon Bakst designed the set. A tennis ball bounces across the stage, followed by a young man, who disappears after it. Two girls appear, and each dances in turn. When they notice the young man watching them, they start to run off, but he brings them back. He dances with the first girl, leading to an amorous embrace which piques the second girl. She does her own dance and gradually draws the young man's attention to her. Now it's the turn of the first girl to be hurt, and as she is consoled by the second girl the young man sweeps them both into a passionate dance culminating in a climactic triple kiss. Their ecstasy is broken by another tennis ball bouncing across the stage, and they disappear into the depths of the darkened garden.

The costumes were starkly modern, the girls wearing plain dresses reaching just below the knee and the young man wearing a tie over a white shirt and sporting pants. None of them carried rackets, and the ball was apparently much too big. Nijinsky himself had never played a game of tennis.

Debussy admired Diaghilev and remained on cordial terms with him, but he had little to say for Nijinsky and by the time the first performance arrived his annoyance at Nijinsky's style and manners reached a peak. Debussy was perfectly aware that Stravinsky's *Rite of Spring* was being rehearsed for its own historic opening night just two weeks later and that its far greater demands on the dancers and stage designers were a cause of Nijinsky's distraction. The two girls were played by Tamara Karsavina and Liudmilla Schollar, both stars of Diaghilev's company, and although the opening night went well, the public was somewhat baffled by the inconclusiveness of the ballet, and—hardly surprising—few seemed to notice the music. By the time the *Rite* had opened, *Jeux* was almost entirely forgotten.

On the day of the premiere Debussy took the remarkable step of publishing a letter in the press disassociating himself from the choreography, which he complained had been reduced to a series of arithmetical divisions, as if music were simply a series of numbers. He had devoted his life to attempting to disguise the crude rhythmic divisions of music, and in *Jeux* he used a subtle continuity of pulse (not quite the same as the beat) behind which the pace of the music can move back and forth, stop and start, treating tiny fragments of melody, and allowing one brief idea to dissolve into another. He was very aware that the score could seem to be a tissue of fragments, but insisted that there is a hidden continuum behind it, even if he could not identify it in words. Every listener can respond in his own way, of course. Many leading 20th-century composers, most notably Boulez, have absorbed the lessons of *Jeux* in their quest for a musical form that defies textbook archetypes but still has organic life.



NOT EVERYONE INHERITS THE NOSE TO THE GRINDSTONE GENE

Which is why so many people trust their family fortunes with us.

When it comes to your long-term security, market volatility may be far less worrisome than family volatility. Fortunately, Fiduciary Trust has proven strategies to help you deal with both. From sophisticated investment advice to estate planning, to the creative use of trusts, our advisors will help protect what matters most—your legacy.

For advice you can trust, visit us at fiduciary-trust.com or call Randy Kinard at 617-574-3432.

FIDUCIARY TRUST

REAP THE DIVIDENDS℠

Investment Management • Estate and Financial Planning
Corporate Trustee • Estate Settlement • Family Office Services
fiduciary-trust.com



Vaslav Nijinsky dancing in "Jeux"

Debussy's orchestral skill is astonishing. He calls for a large orchestra but never uses the full forces at any one time. The trombones do not take part until midway through. He had learned a lot from Stravinsky, even from Ravel, both younger than he, yet his timbre is distinctive and magical. While working on the score he said he was seeking "an orchestral color that seems to be illuminated from behind, of which there are such marvelous examples in *Parsifal.*" Tennis or no tennis, Klingsor's magic garden remained the image that Debussy, ever since his first visit to Bayreuth in 1888, could never drive from his mind.

Hugh Macdonald

HUGH MACDONALD *is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich and is a frequent guest annotator for the BSO. His latest book is "Beethoven's Century: Essays on Composers and Themes," in the series of Eastman Studies on Music (University of Rochester Press).*

THE FIRST BOSTON SYMPHONY PERFORMANCES OF "JEUX"—ALSO THE FIRST AMERICAN PERFORMANCES—*were given by Pierre Monteux in January 1920, in Boston and New York. It was also Monteux who led the next series of BSO performances, in Boston and New York in November/December 1951, subsequent BSO performances being given by Charles Munch, Pierre Boulez (February 1969, followed by the orchestra's only Tanglewood performance of the work, on August 2 that year), Michael Tilson Thomas, Sir Colin Davis, David Robertson, and James Levine (on the season's Opening Night concert, followed by a single subscription performance, in September/October 2005).*

THIS MONTH

Music *at the* Gardner

World Class Concerts in an Intimate Setting



Sunday Concert Series • SUNDAYS AT 1:30PM

APRIL 4
Borromeo String Quartet
The Complete Beethoven String Quartets, Part I

APRIL 11
Gleb Ivanov, piano
Schubert, Liszt, Prokofiev

APRIL 18
Claremont Trio
Travels with the Claremonts: Czechoslovakia
Smetana, Dvořák

APRIL 25
Belcea String Quartet
Beethoven, Szymanowski, Bartók

MAY 2
Hahn-Bin, violin
Young Artists Showcase—First Prize Winner,
2009 Young Concert Artists International Auditions
Grieg, Ravel, De Falla, and more

- Concerts every Sunday at 1:30pm
- Café open 11am-4pm
- Tickets online, by phone, or at the door
- Full schedule and FREE podcast at gardnermuseum.org

ISABELLA STEWART GARDNER MUSEUM

280 THE FENWAY BOX OFFICE 617 278 5156
WWW.GARDNERMUSEUM.ORG

Peter Lieberson

"Songs of Love and Sorrow"

Program Note by the Composer

Following the Boston premiere of the *Neruda Songs* in late 2005, James Levine and the BSO commissioned another work from me to be composed for my wife, Lorraine Hunt Lieberson. Lorraine died in July 2006 from breast cancer, and shortly thereafter I too was diagnosed with a severe cancer. I had no heart for composing at that time and wondered whether I would be able to compose any more at all, considering my condition. In the spring of 2007, following a pretty grueling regimen of treatment, I had two months to contemplate the BSO commission before I had to go back again for more treatment. I initially thought I might write a cycle of farewell songs as a memorial to Lorraine and began by re-reading Neruda's *Love Sonnets*. My idea was to compose a second cycle that could serve as a companion piece to the *Neruda Songs*, this time to be sung by a baritone.

As a curious aside, a few months later in the fall of 2007, on the very day that I was to receive five million of my own stem cells as a treatment for lymphoma, I heard the news that I was awarded the Grawemeyer Award for the *Neruda Songs*. That day also happened to be my 61st birthday.

Receiving the award was an encouraging sign, but I still had no real desire to compose and instead busied myself with revising a suite from my opera, *Ashoka's Dream*, and orchestrating my cantata, *The World in Flower*, a work that I had already completed



Michael J. Lutch

Peter Lieberson, Lorraine Hunt Lieberson, and James Levine following performance of the "Neruda Songs" in November 2005

before Lorraine died, one that was originally intended for her and Gerry Finley to perform. I did manage, though, to sketch out the beginning of a new song that later became the musical introduction to the present incarnation of the BSO song cycle, as well as the opening setting of the poem in the fourth song.

As Pablo Neruda writes and as I personally discovered to be the truth about love: "just as it never had a birth, it has no death; it is like a long river, only changing lands, and changing lips." Love came to me again, unexpectedly, as I was recovering, and I married again. My wife, Rinchen, has been the cause for the resurgence of love and inspiration in my life. My other great joy was having more time than I expected to see my three daughters—Katherine, Kristina, and Elisabeth—grow into their womanhood.

I suppose that my life story of the past three years is not dissimilar to many others. The basic truths of love and sorrow are, I think, experiences that all of us understand very well. To have one without the other is not likely, but certainly it is our capacity to love that makes this human life so poignant.

For these reasons I chose the title *Songs of Love and Sorrow*. My choice of the poems changed as I realized that this new song cycle, inspired by the poetry of Neruda, was about the fullness of *all* life experiences. Neruda penetrates the domains of love, sorrow, joy, and impermanence, and does so with such acuity, passion, and beauty.

Songs of Love and Sorrow is the fifth work I have had the opportunity to compose for the BSO since 1981. I feel that I have grown up as a composer with this orchestra, and I think that my major works, if there are any, have been written for the BSO and with the sound of this orchestra in mind. I could not be more grateful for the opportunity to work once again with the great Boston Symphony Orchestra and two great artists, James Levine and Gerald Finley.

Peter Lieberson

ASSISTED LIVING

WELCOME TO LIVING WELL



Welcome to the region's most rejuvenating and culturally enriching assisted living choice, where seniors can thrive in a community that promotes a healthy body, mind and spirit.

Scandinavian Living Center

Call 617-527-6566 today for more information.

A welcoming place for everyone

We are open to people of all nationalities.

206 Waltham Street, West Newton, MA 02465 www.slcenter.org



Rinchen Lhamo

Peter Lieberson

"Songs of Love and Sorrow" (2010)

PETER LIEBERSON was born in New York City on October 25, 1946, and lives in Santa Fe, New Mexico. He began sketching the songs that would become the cycle "Songs of Love and Sorrow" in late 2007 and completed the orchestration earlier this year. The cycle was commissioned by the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of the New Works Fund established by the Massachusetts Cultural Council, a state agency; these are the world premiere performances.

THE SCORE OF "SONGS OF LOVE AND SORROW" calls for baritone soloist, two flutes (second doubling piccolo), oboe, English horn, two clarinets, two bassoons (second doubling contrabassoon), two horns, two trumpets, percussion (two players minimum: bass drum, tubular bells, sleigh bells, large suspended symbol, large tam tam), timpani, piano, harp, and strings. "Songs of Love and Sorrow" is about 25 minutes long.

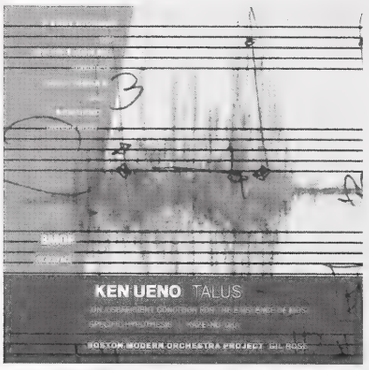
Peter Lieberson's *Songs of Love and Sorrow* is the latest of a flowering of vocal music in the composer's past decade. Its companion piece, and its predecessor in setting the great Chilean poet Pablo Neruda's Love Sonnets, is *Neruda Songs*, co-commissioned by the Boston Symphony Orchestra and the Los Angeles Philharmonic, and premiered by both in 2005. That and his significant piano-vocal cycle *Rilke Songs* (2001) were written for the particular talents of the composer's then-wife, Lorraine Hunt Lieberson, the much-lauded mezzo-soprano who died in summer 2006 of breast cancer. His large-scale cantata *The World in Flower*, for mezzo-soprano and baritone soloists, chorus, and orchestra, commissioned by the New York Philharmonic and premiered in May 2009, sets several different poets including Rilke, Neruda, and others. *The Coming of Light*, for baritone and oboe soloists and string quartet, his most recent piece before *Songs of Love and Sorrow*, was completed and premiered last year and sets poems of John Ashbery, Mark Strand, and Shakespeare.

This recent concentration on vocal music represents not a sea change but, it might be said, the culmination of an interest in literature that can be traced to Lieberson's youth,

BMOP sound

SPRING 2010 RELEASES

To check availability and to order, go to www.bmopsound.org



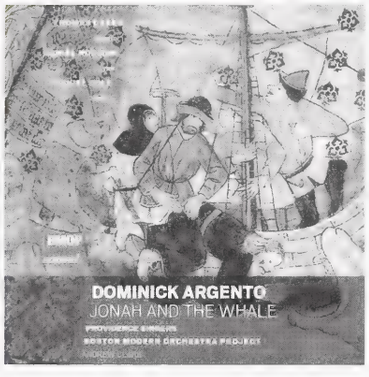
[1014]

KEN UENO TALUS

ON A SUFFICIENT CONDITION FOR THE EXISTENCE OF MOST SPECIFIC HYPOTHESIS | KAZE-NO-OKA

Wendy Richman viola
Yukio Tanaka biwa
Kifu Mitsuhashi shakuhachi
Ken Ueno overtone singer

"A concerto that engrossingly reinvents the discourse." THE BOSTON GLOBE

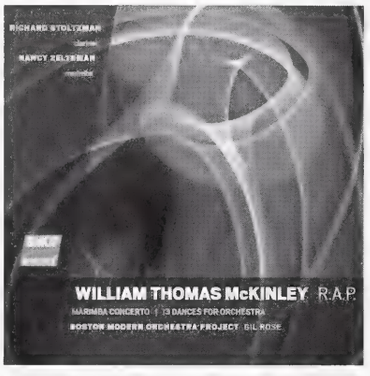


[1015]
SACD

DOMINICK ARGENTO
JONAH AND THE WHALE

Thomas Oakes narrator
Daniel Norman tenor
Daniel Cole bass
Providence Singers
Boston Modern Orchestra Project
Andrew Clark conductor

"An engaging combination of 14th-century English poetry, sea chanteys, and work songs." PROVIDENCE MONTHLY



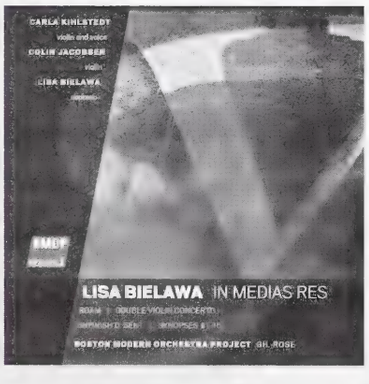
[1016]

WILLIAM THOMAS McKINLEY R.A.P.

"CHILDHOOD MEMORIES" CONCERTO FOR MARIMBA AND ORCHESTRA | 13 DANCES FOR ORCHESTRA

Richard Stoltzman clarinet
Nancy Zeltsman marimba

"The gung-ho orchestra rapped a little too." THE BOSTON GLOBE



[1017]
SACD

LISA BIELAWA IN MEDIAS RES

UNFINISH'D, SENT | ROAM | DOUBLE VIOLIN CONCERTO

Carla Kihlstedt violin
Colin Jacobsen violin
Lisa Bielawa soprano

"Performed with unfailing refinement." THE BOSTON GLOBE

BMOP/sound, the label of the acclaimed Boston Modern Orchestra Project, explores the evolution of the music formerly known as classical. Its eclectic catalog offers both rediscovered classics of the 20th Century and the music of today's most influential and innovative composers. BMOP/sound gives adventurous listeners a singular opportunity to explore the music that is defining this generation and the next.

Gil Rose, Executive Producer | www.bmopsound.org | Distributed by Albany Music Distributors, Inc. | www.albanymusic.net



Pablo Neruda with Matilde Urrutia, dedicatee of the Love Sonnets

when he strongly considered becoming a writer. His music of the 1970s and '80s, remarkable for its scintillating energy, is almost entirely instrumental, but extramusical references, especially to Buddhist philosophy and practice, was a part of the process in such works as *Ziji*, *Raising the Gaze*, and the symphony-like *Drala*. *Drala*, a BSO commission, had followed the composer's Piano Concerto, a BSO Centennial Commission, in helping establish Lieberson as a major composer of orchestral music. (The Piano Concerto, completed in 1980 and written for soloist Peter Serkin, was his first piece for orchestra.)

Lieberson's embrace of Tibetan Buddhism and meditation in the mid-1970s had already had a significant impact on his compositional language with the composition of *Tashi* (1978)—an impact that can be heard as a broadening of event and patience with materials over his earlier work. In *Drala* and *King Gesar* (which explicitly includes a narrator), and other works beginning in the late 1980s, the practice and philosophy of Buddhism provides impetus for the music. His opera *Ashoka's Dream* (composed over several years and completed in 1997) explores this theme most fully, and also precipitated a further broadening of Lieberson's compositional language, almost entirely due to his experience in crafting lyrical and expressive lines for the voice. And it was during preparations for the premiere of the opera in Santa Fe in July 1997 that he met Lorraine Hunt, whom he would later marry and who would directly inspire, as mentioned, two of Lieberson's most important works. The instrumental works of the ensuing years—among them his second piano concerto, *Red Garuda* (1999, commissioned by the BSO), the cello concerto *The Six Realms*, and the Piano Concerto No. 3—share the lyrical bloom of his vocal music.

Lieberson discovered the brilliant pink University of Texas Press volume of Pablo Neruda's *100 Love Sonnets* in an airport bookstore, of all places, in 1999. Lorraine Hunt Lieberson was fluent in Spanish, so it seemed a natural fit to write, for her, something setting this rich, meaningful poetry. The composer also used Neruda's *Leviathan* as inspiration for his Piano Concerto No. 3 (2003).

Boston University College of Fine Arts
School of Music presents

The Restless Spirit:
Music of Johannes Brahms



Photo by Michael Lutch

Boston University Symphony Orchestra & Symphonic Chorus at Symphony Hall

David Hoose and Ann Howard Jones, conductors

Tuesday, April 6, 2010 | 8:00 pm

Pre-Concert Discussion with Professor Joel Sheveloff, 7:15 pm

Nänie | Alto Rhapsody | Schicksalslied | Piano Quartet in G minor (orchestrated by Arnold Schoenberg)

Tickets
$25 general admission. $10 student rush, available at the door, day of performance.

Box Office
www.BostonSymphonyHall.org or 617.266.1200

Symphony Hall
301 Massachusetts Avenue, Boston

BOSTON UNIVERSITY

SB
SUSAN BAILIS
ASSISTED LIVING
352 Massachusetts Ave.
617-247-1010
www.susanbailis.com

LISTEN TO THE MUSIC. Neighboring Symphony Hall, our seniors stay healthy, active and independent so they can enjoy life in perfect harmony.

Classically Elegant
...and proud to support the BSO.



W
WINDSOR PLACE
OF WILMINGTON
A New Assisted Living Residence
Call 978-988-2300
WindsorPlaceOfWilmington.com

Pablo Neruda was born in Parral, Chile, in 1904 as Ricardo Eliezer Neftalí Reyes Basoalto and, to defuse his father's disapproval of the impracticalities of a writer's life, began signing his work as Pablo Neruda in 1920. In 1972 he was awarded the Nobel Prize in Literature. He also had a long career as a foreign ambassador and senator. He was exiled from Chile under threat of arrest from 1949 to 1952. Witness in his last days to the coup overthrowing his ally, President Salvadore Allende, on September 11, 1973, Neruda died on September 23.

Neruda published *Cien sonetos de amor* in 1959, dedicating the poems to Matilde Urrutia, his longtime partner. It was from this volume that Peter Lieberson selected the poetry for his *Neruda Songs* and again for *Songs of Love and Sorrow*. The poems are full of earthy, sensual, sometimes even harsh images; and recurrent geographic references and even meteorological imagery reveal Neruda's close connection to the land and specifically to country of his birth. For example, the opening song, Sonnet XLVI, speaks of stars and waves before settling on the body of the lover in the final verse: "I wanted your hair, all for myself./From all the graces my homeland offered/I chose only your savage heart." Neruda slips easily between pinpoint focus on some aspect of his lover's self and a gaze lifted to take in vast panoramas no less filled with detail. Lieberson's settings feature a subtle and very flexible speech-like rhythm with melodic contours that ebb and flow with the emotions of the speaking lover.

Occasionally the composer repeats phrases or lines to intensify particular expressive moments, such as at the end of the first song with the recurrence of the first-stanza phrase "I chose only the one I love," or the immediate repetition, to very different effect, of only "... shadow, and a flimmer of light" to close the second song (Sonnet XII). The orchestral accompaniment is spare, again subtle, atmospheric, sometimes surging over the voice in exclamatory punctuation (as in Sonnet XII's "Ay, amar"), sometimes establishing its own interpretation of the poems, as at the start of the piece (a foreshadowing of the baritone's melody in the fourth song), or in its long "singing" role in the third song, reacting to the baritone's "Cantas, cantas." Through all the range of emotion and image in these songs, the integration of poetry and music creates a new and organic world complete in itself but open to endless possibility.

Robert Kirzinger

PETER LIEBERSON

"Songs of Love and Sorrow"

Poetry by Pablo Neruda
English translations by Stephen Tapscott

Words of poetry that are repeated in the vocal setting are indicated by brackets.

SONETO XLVI

De las estrellas que admiré, mojadas
por ríos y rocíos diferentes,
yo no escogí sino la que yo amaba
y desde entonces duermo con la noche.

De la ola, una ola y otra ola,
verde mar, verde frío, rama verde,
yo no escogí sino una sola ola:
la ola indivisible de tu cuerpo.

Todas las gotas, todas las raíces,
todos los hilos de la luz vinieron,
me vinieron a ver tarde o temprano.

Yo quise para mí tu cabellera.
Y de todos los dones de mi patria
[yo no escogí sino la que yo amaba]
sólo escogí tu corazón salvaje.

SONNET XLVI

Of all the stars I admired, drenched
in various rivers and mists,
I chose only the one I love.
Since then I sleep with the night.

Of all the waves, one wave and another wave,
green seas, green chill, branchings of green,
I chose only the one wave,
the indivisible wave of your body.

All the waterdrops, all the roots,
all the threads of light gathered to me here;
they came to me sooner or later.

I wanted your hair, all for myself.
From all the graces my homeland offered
[I chose only the one I love.]
I chose only your savage heart.

SONETO XII

Plena mujer, manzana carnal, luna caliente,
espeso aroma de algas, lodo y luz machacados,
qué oscura claridad se abre entre tus columnas?
[Plena mujer] Qué antigua noche el hombre toca con sus sentidos?

Ay, amar es un viaje con agua y con estrellas,
[Ay, amar es un viaje] con aire ahogado
y bruscas tempestades de harina:
amar es un combate de relámpagos
y dos cuerpos por una sola miel derrotados.

Beso a beso recorro tu pequeño infinito,
tus márgenes, tus ríos, tus pueblos diminutos,
y el fuego genital transformado en delicia

corre por los delgados caminos de la sangre
hasta precipitarse como un clavel nocturno,

hasta ser y no ser sino un rayo en la sombra.

[sino un rayo en la sombra.]

SONNET XII

Full woman, flesh-apple, hot moon,
thick smell of seaweed, mud and light in masquerade,
what secret clarity opens through your columns?
[Full woman] What ancient night does a man touch with his senses?

Oh, love is a journey with water and stars,
[Oh, love is a journey] with drowning air and storms of flour;
love is a clash of lightnings,
two bodies subdued by one honey.

Kiss by kiss I travel your little infinity,
your borders, your rivers, your tiny villages;
and a genital fire—transformed, delicious—

slips through the narrow roadways of the blood
till it pours itself, quick, like a night carnation, till it is:
and is nothing, in shadow, and a flimmer of light.
[in shadow, and a flimmer of light.]

SONETO LII

Cantas y a sol y a cielo con tu canto
tu voz desgrana el cereal del día,
hablan los pinos con su lengua verde:
trinan todas las aves del invierno.

El mar llena sus sótanos de pasos,
de campanas, cadenas y gemidos,
tintinean metales y utensilios,
suenan las ruedas de la caravana.

[Cantas, cantas]

Pero sólo tu voz escucho y sube
tu voz con vuelo y precisión de flecha,
baja tu voz con gravedad de lluvia,

tu voz esparce altísimas espadas,
vuelve tu voz cargada de violetas
y luego me acompaña por el cielo.

SONETO LXIX

Tal vez no ser es ser sin que tú seas,

sin que vayas cortando el mediodía
como una flor azul, sin que camines
más tarde por la niebla y los ladrillos,

sin esa luz que llevas en la mano
[Tal vez no ser es ser sin que tú seas]

que tal vez otros no verán dorada,
que tal vez nadie supo que crecía
como el origen rojo de la rosa,

sin que seas, en fin, sin que vinieras

brusca, incitante, a conocer mi vida,
ráfaga de rosal, trigo del viento,

y desde entonces soy porque tú eres,
y desde entonces eres, soy y somos,
y por amor seré, serás, seremos.
[y por amor seré, serás, seremos.]

SONNET LII

You sing, and your voice peels the husk
of the day's grain, your song with the sun and sky,
the pine trees speak with their green tongue:
all the birds of the winter whistle.

The sea fills its cellar with footfalls,
with bells, chains, whimpers,
the tools and the metals jangle,
wheels of the caravan creak.

[You sing, you sing]

But I hear only your voice, your voice
soars with the zing and precision of an arrow,
it drops with the gravity of rain,

your voice scatters the highest swords
and returns with its cargo of violets:
it accompanies me through the sky.

SONNET LXIX

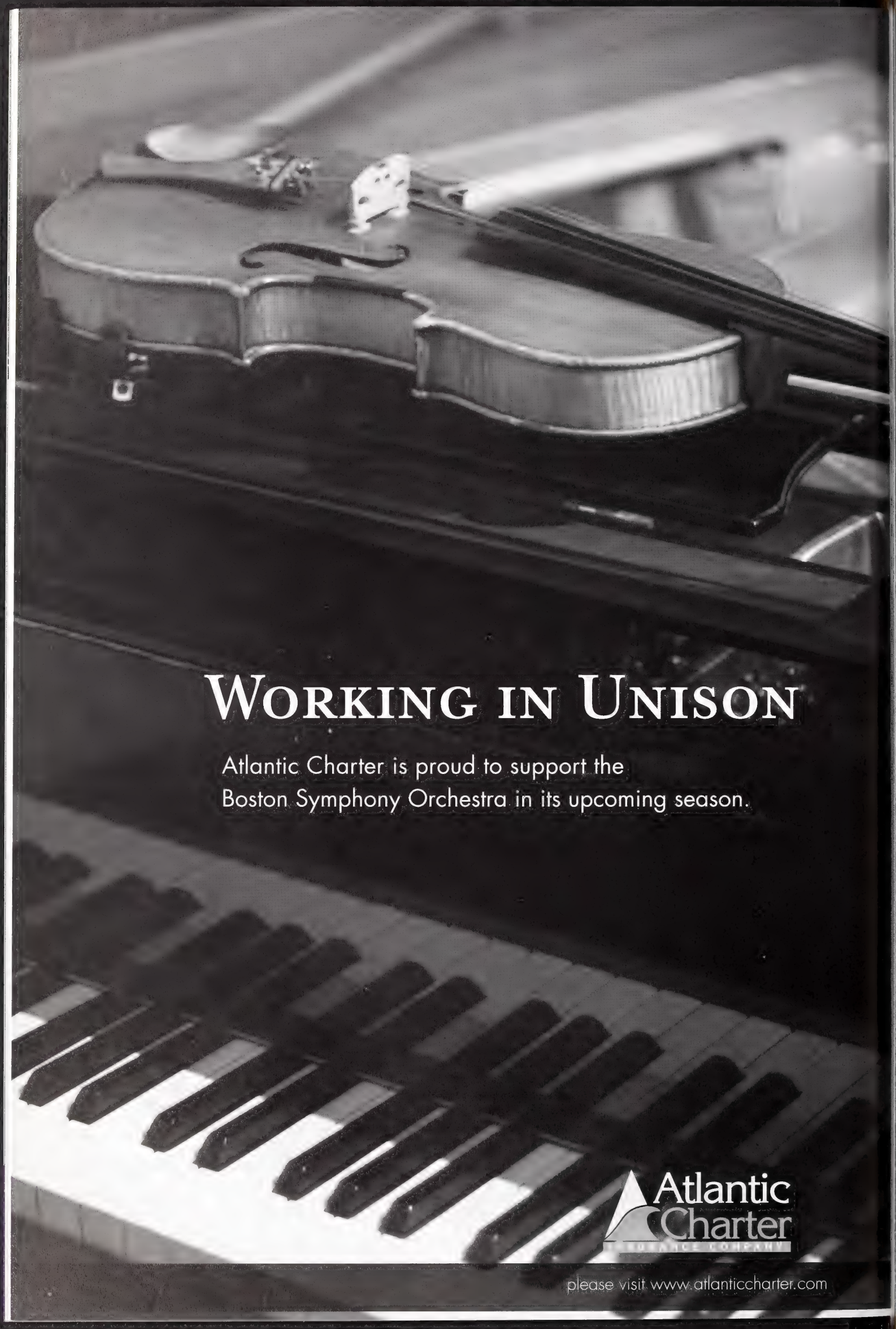
Maybe nothingness is to be without your presence,
without you moving, slicing the noon
like a blue flower, without you walking
later through the fog and the cobbles,

without the light you carry in your hand,
[Maybe nothingness is to be without your presence]
golden, which maybe others will not see,
which maybe no one knew was growing
like the red beginnings of a rose.

In short, without your presence: without your coming
suddenly, incitingly, to know my life,
gust of a rosebush, wheat of a wind:

since then I am because you are,
since then you are, I am, we are,
and through love I will be, you will be, we'll be.
[and through love I will be, you will be, we'll be.]

Please turn the page quietly.


WORKING IN UNISON
Atlantic Charter is proud to support the
Boston Symphony Orchestra in its upcoming season.
Atlantic
Charter
please visit www.atlanticcharter.com

SONETO LXXXII

Amor mío, al cerrar esta puerta nocturna
te pido, amor, un viaje por oscuro recinto:
cierra tus sueños, entra con tu cielo
en mis ojos,
extiéndete en mi sangre como en
un ancho río.

Adiós, adiós, cruel claridad que fue cayendo
en el saco de cada día del pasado,
adiós a cada rayo de reloj o naranja,

salud oh sombra, intermitente compañera!
[salud oh sombra, intermitente compañera!]

En esta nave o agua o muerte o nueva vida,
una vez más unidos, dormidos, resurrectos,
somos el matrimonio de la noche en la sangre.

No sé quién vive o muere, quién reposa
o despierta,
pero es tu corazón el que reparte
en mi pecho los dones de la aurora.
[una vez más unidos, dormidos, resurrectos,
somos el matrimonio de la noche en la sangre.
No sé quién vive o muere, quién reposa
o despierta,
pero es tu corazón el que reparte]

SONNET LXXXII

As we close this nocturnal door, my love,
come with me, through the shadowy places.
Close your dreams, Love, enter my eyes
with your skies,
spread out through my blood like a wide river.

Good-bye to cruel daylight, which dropped
into the gunneysack of the past, each day of it.
Good-bye to every ray of watches or of
oranges.
O shadow, my intermittent friend, welcome!
[O shadow, my intermittent friend, welcome!]

In this ship, or water, or death, or new life,
we are united again, asleep, resurrected:
we are the night's marriage in the blood.

I don't know who it is who lives or dies,
who rests or wakes,
but it is your heart that distributes
all the graces of the daybreak, in my breast.
[we are united again, asleep, resurrected:
we are the night's marriage in the blood.
I don't know who it is who lives or dies,
who rests or wakes,
but it is your heart that distributes]

The texts by Pablo Neruda are reprinted by arrangement with Associated Music Publishers, Inc., in association with la Fundación Pablo Neruda.

English texts from 100 LOVE SONNETS by Pablo Neruda, translated by Stephen Tapscott, copyright © Pablo Neruda 1959 and Fundación Pablo Neruda, copyright © 1986 by the University of Texas Press. By permission of the University of Texas Press.



Fairmont
HOTELS & RESORTS

Mahler's No. 4 or Mozart's No. 40?
At The Fairmont Copley Plaza, we appreciate all our guests' preferences.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

For reservations or more information, call 1 800 441 1414 or visit www.fairmont.com



Franz Schubert

Symphony in C, D.944, "The Great"

FRANZ PETER SCHUBERT was born in Liechtenthal, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. He began this symphony in the summer of 1825 and completed it by, at latest, October 1826. At some point between the summer of 1827 and November 1828 the work received at least one reading at a rehearsal of the Vienna Society of the Friends of Music (Gesellschaft der Musikfreunde). The first fully authenticated performance, heavily cut, took place on March 21, 1839, with Felix Mendelssohn-Bartholdy conducting the Orchestra of the Leipzig Gewandhaus.

THE SCORE OF SCHUBERT'S "GREAT" C MAJOR SYMPHONY calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, three trombones, timpani, and strings.

When he was a young man, Schubert found writing symphonies almost as easy as breathing. He had absorbed from birth the musical language of Mozart and Haydn, and he was able to use it to say things that were fresh and characteristic of him alone from a very early age. He finished his First Symphony before the end of 1813—when he was sixteen years old. Within eighteen months he completed two more. The Fourth and Fifth were composed in the spring and fall of 1816, respectively, and the Sixth in the winter of 1817-18. In short, six symphonies composed in the space of five years. Schubert was to live another ten years after finishing the Sixth, but he only composed one more complete symphony—though not for want of trying. He made extensive sketches for other symphonies and completed the first two movements of the *Unfinished* Symphony in B minor, one of his most magical scores. In that whole decade, though, only the *Great* C major symphony was fully completed—and even it remained generally unknown for more than a decade after the composer's early death.

Something happened about 1818 to undermine the confidence he had shown hitherto. For the next five years his output contains dozens of works begun and not finished, many of them sketched out on a grand scale. (One of these, a planned symphony in E, is so extensively drafted that it has been completed by other hands on more than one occasion;

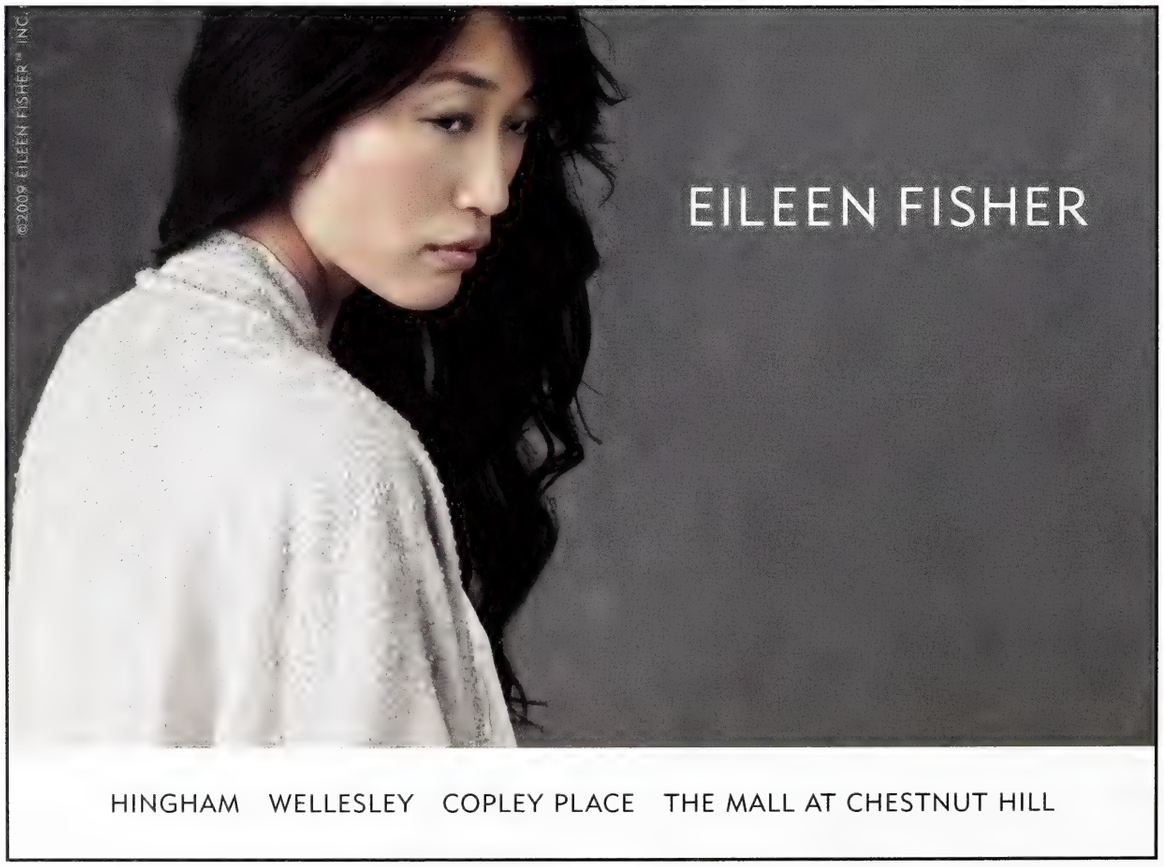


Technically it carried three.
But millions were on board.

JFK

The moon landing 40th anniversary.
See how it began at the
JFK Presidential Library and Museum.
Columbia Point, Boston. jfklibrary.org

Media Sponsors: WCVB TV 5 BOSTON THE PHOENIX



HINGHAM WELLESLEY COPLEY PLACE THE MALL AT CHESTNUT HILL

Brian Newbould has made an edition of that work, as well as completions of numerous other Schubert symphonic sketches and even a "Tenth Symphony.") Part of the change, no doubt, came from Schubert's emotional maturing (he was just twenty-one years old in 1818) and from a desire to express deeper, more intense feelings in his music. Part of it surely resulted from the overwhelming example of Beethoven, who had redefined the character of the symphony during Schubert's lifetime. After Beethoven the symphony had to be grand, even heaven-storming. It was not music for entertainment, even of the supremely witty and accomplished kind that Haydn had perfected. Schubert evidently felt the need to reconsider his entire approach to the symphony. Many of his attempts evidently did not meet his new standards, or raised musical problems that he was unable to resolve, so they remained simply sketches or incomplete torsos.

Going by the numbering in the chronological catalogue of Schubert's works first put together by Otto Erich Deutsch, the *Great* C major symphony (so called to distinguish it from Symphony No. 6 in the same key) was one of the prolific composer's final compositions.* Indeed, the manuscript actually bears the date "March 1828" written in Schubert's hand, suggesting to earlier investigators that he composed the symphony just eight months before his death.

But there is a mystery here. It is well documented that Schubert composed a symphony in the summer of 1825, during a vacation trip to Gmunden and Gastein with his friend Johann Michael Vogl, and that he submitted a work described as "this, my symphony" to the Vienna Philharmonic Society in October 1826, though it was never publicly performed. The 1828 date written on the manuscript of the *Great* C major symphony convinced that devoted Schubertian George Grove that it could not possibly be the work offered for performance in 1826. Thus scholars, partly indulging in wishful thinking, have looked for the "missing" Gastein symphony for more than a century. Only recently has a reconsideration of the evidence brought quite convincing arguments that the *Great* C major symphony is, in fact, the work that Schubert composed in Gastein. It was never

* The question of proper number for the *Great* C major symphony is a vexing one. By the time Schubert's symphonies first came to be published, it was known that he had composed six early symphonies. The *Great* C major was originally published as "No. 7." When it came to light, the *Unfinished* Symphony was then identified as "No. 8." But the realization that the *Unfinished* was composed several years before the Symphony in C led some publishers to rechristen the *Great* C major as "No. 9," which was chronologically correct, but left a gap at 7. A few commentators filled in the gap with the unfinished Symphony in E, but this came to seem unwise, since Schubert never considered that to be a finished work. In 1978 the revised edition of the Deutsch Schubert catalogue took the bull by the horns, renumbering the *Unfinished* as "No. 7" and the *Great* C major as "No. 8." Still more recently, the publication and recording of the Newbould completions of Schubert sketches has led some performers to call the C major "No. 10" (though there is also a series of late sketches that Newbould completed with that number!). Thus it is possible to find scores, records, or concert programs in which this symphony is billed as No. 7, 8, 9, or 10. That way madness lies. To preserve sanity, we now use only the key, Deutsch catalogue number, and relevant nickname for Schubert symphonies after the Sixth.

For rates and
information on
advertising in the
Boston Symphony,
Boston Pops,
and
Tanglewood program books
please contact:

STEVE GANAK AD REPS
51 CHURCH STREET
BOSTON, MASS. 02116

BOSTON
SYMPHONY
ORCHESTRA
JAMES LEVINE
Music
Director

(617) 542-6913

BOSTON
SYMPHONY
ORCHESTRA

**Under 40?
BSO tickets $20!**

$20 tickets are now available for most BSO concerts for patrons under 40 years of age. Proof of age required.

***bso.org* • 617-266-1200**

Season Sponsor:

UBS

what's new in music



**PHOOLAN DEVI:
THE BANDIT QUEEN**

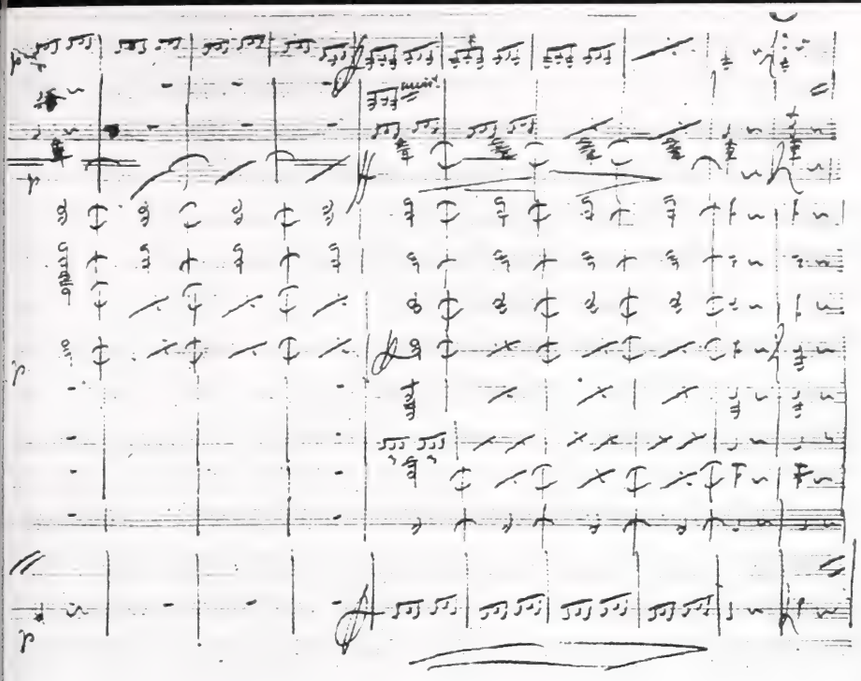
**Composed by Shirish Korde
Directed by Lynn Kremer**

April 23 & 24, 2010 | 8 pm
Tsai Performance Center

Korde's world-premiere chamber opera dramatizes the life of Phoolan Devi, a fascinating and controversial figure whose turbulent life story exemplifies the violent tension between traditional values and modern notions of social justice.

BOSTON MUSICA VIVA
Richard Pittman
Music Director

**For tickets,
visit www.bmv.org
or call (617) 354-6910**



From the manuscript of Schubert's "Great" C major symphony, beginning at bar 154 of the finale

"lost." Only careless or willful misreading of the evidence could have generated the hypothesis postulating a missing work.

Happily, there is now new physical evidence to add to the demonstration. The paper on which Schubert wrote most of the symphony is of a distinctive type that he also used for five dated compositions—all of them written in the summer of 1825. Moreover, Schubert's idol, Beethoven, used the same paper for his Opus 132 string quartet, which he was writing at the same time. The lengthy manuscript of Schubert's symphony does contain, here and there, four other types of paper, but they occur in revisions made later than the original drafting of the score. The first movement in particular shows signs of later reworking, which probably took place months or even years after the original work of composition. It seems most likely, then, that Schubert added the date "March 1828" to the autograph when he undertook the final revision of a work that had long since been completed and may even have had a private reading at the Philharmonic Society.

After Schubert's death in 1828, the symphony was "lost" in the sense that it remained in manuscript and unperformed. Not until New Year's Day 1839 was it seen by a musician who truly valued its significance: Robert Schumann. He immediately arranged for a performance (conducted by Mendelssohn) in Leipzig, the first hearing of this enormous score. At a time when Schubert was still scarcely known outside of Vienna, Schumann hailed him at length as the greatest successor to Beethoven (though he only outlived that master by a year). The C major symphony offered, to Schumann's mind, all possible virtues from variety and colorful effects to clear form and craftsmanship:

> For here, beside masterful technique of musical composition, there is life in every fiber, color in the finest gradations, significance everywhere, sharply cut detail. And finally, over the whole there is poured out that romanticism we know to be characteristic of Franz Schubert. And these heavenly lengths, like a great novel in four volumes by one such as Jean Paul....

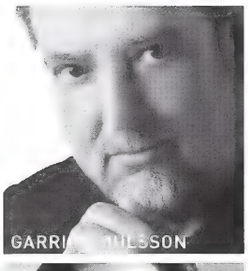
CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

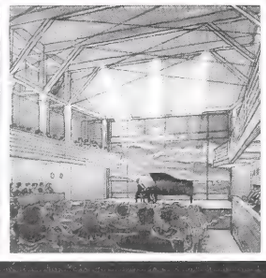
Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com






ROCKPORT MUSIC

OPENING IN JUNE 2010
THE SHALIN LIU PERFORMANCE CENTER
An intimate, 330-seat concert hall with magnificent views of the ocean – located in downtown Rockport, Massachusetts.

ROCKPORT CHAMBER MUSIC FESTIVAL
DAVID DEVEAU, ARTISTIC DIRECTOR
29TH SEASON
World-renowned soloists and ensembles
20 Concerts | June 10 – July 18, 2010

NEW! ROCKPORT MUSIC PRESENTS
Outstanding jazz, folk, and world music artists
4 Concerts | July 24 – August 8, 2010

INFORMATION 978.546.7391 WWW.ROCKPORTMUSIC.ORG

Despite Schumann's well-known praise of the symphony's "heavenly length," the work was heavily cut on this occasion. The first performance was a success, but almost everywhere else orchestras reacted as the Philharmonic Society had when Schubert first offered the piece: it was "too long and difficult." Schumann himself recognized that listeners might be at first bewildered by "the brilliance and novelty of inspiration, by the length and breadth of the form, by the enchanting fluctuation of feeling," but he insisted that gradually, over time with repeated hearings, the connections would become clear. Indeed, audiences eventually came to know the symphony in spite of its length and to recognize the truth of Schumann's ecstatic reaction: "It transports us into a world where we cannot recall ever having been before."

The first movement begins with a melody, Andante, in the horns that might be the typical "slow introduction"—except that Schubert welds it to the body of the movement, making it the cornerstone of the entire symphony. The first three notes (C-D-E) cover the interval of a major third, which is heard, either rising or falling, in many passages throughout the score. The transition from the "splendid romantic introduction" aroused Schumann's explicit enthusiasm. The dotted figure from the opening phrase becomes more insistent; it builds to a climax that resolves quietly to C major, where the woodwinds take up the horn melody against a new triplet figure in the strings. The introduction gathers momentum, then the same basic figures—dotted notes and triplets—spill over into the main theme of the Allegro ma non troppo. Next, a new, crisp march theme appears in the oboes and bassoons over whispering strings in the rather surprising key of E minor. But soon it moves again to the more expected secondary key of G major, where the theme is repeated, with a charming chromatic addition. But the exposition is far from over; the marchlike figure expands harmonically, almost as if we were already in the middle of the development, only to settle firmly again on the dominant, where Schubert marks a double bar for the conductor daring enough to repeat this extraordinarily lengthy exposition (few have accepted the challenge).

The development reworks fragments of the ideas already heard in new combinations that grow increasingly darker, more hushed, and more mysterious until the first dotted theme returns, now piano, in the original key. All of the material heard in the exposition is reworked at length, becoming finally an extended coda moving at a still faster tempo, so that when Schubert offers the masterstroke of bringing back the opening horn call, it is transmuted from a gentle, slightly bucolic melody to a grand rush of high energy.

The second movement, in A minor, is laid out on the simplest of musical plans, ABAB, with the B sections appearing in contrasting keys, first F major, then A major. This pattern can be seen as an abridged sonata form without a development section, an arrangement found quite commonly in slow movements. Yet the flow of ideas is so lavish and imaginative that one scarcely notices the straightforwardness of the design in the poetry of the elaboration.

The scherzo, too, is elaborated *in extenso* as a full-scale sonata form, a far cry from the binary dance movement of earlier symphonies (though akin in this sense to the scherzo

CELEBRATING OUR 100th ANNIVERSARY



Music center

Community Music Center of Boston offers music instruction for all ages, and abilities. From classical and jazz to pop and world music, we transform the lives of 5,500 students each week.

We are the longest-running provider of arts education in the Boston Public Schools.

Community Music Center of Boston
34 Warren Avenue, Boston, MA 02116
tel: 617-482-7494
web: **www.cmcb.org**

BRIGHAM UROGYNECOLOGY GROUP

proudly supports the

BOSTON SYMPHONY ORCHESTRA

The Division of Urogynecology at BWH offers advanced diagnosis and treatment for women with incontinence and other urogynecologic conditions.

Contact us at **www.brighamandwomens.org/urogynecology** or **(617) 732-4838**

BWH BRIGHAM AND WOMEN'S HOSPITAL

A FOUNDING MEMBER OF PARTNERS HEALTHCARE

of Beethoven's Ninth Symphony). For the second theme of the scherzo and also in the Trio, Schubert introduces themes that truly waltz, lilting in the style that was to become the hallmark of Vienna for a century. (We forget that the symphony was composed at precisely the time when Johann Strauss the elder and his roommate—later rival—Josef Lanner were so successfully introducing waltzes for dancing at Viennese dining establishments, and in so doing we overlook Schubert as a pioneer of the Viennese waltz.)

The last movement is nothing short of colossal in time span, energy, and imaginative power. This music astonished the players who first attempted to perform the symphony and probably persuaded them to give it up. Two separate motives—one dotted, one in triplet rhythm—stand at the head of the movement as a call to attention and a forecast of things to come. Both play a role in the opening theme, which grows with fierce energy to the dominant cadence. After a pause, a brilliantly simple new idea—four repeated notes in the unison horns—generates an independent marchlike theme that shows off its possibilities later on when it comes to dominate the extended development. (When Mendelssohn attempted to rehearse the symphony for a first London performance, the first violinists collapsed in laughter when they came to the eighty-eight consecutive measures of triplet eighth-notes that accompany the second theme, with the measured tread of woodwinds and brass.) The opening dotted motive foreshadows the recapitulation with increasing intensity, though when it arrives, Schubert arranges matters so as to bring it back in the completely unexpected key of E-flat! The first section of this recapitulation is abridged, but it works around to C major for the more lyric march of the secondary theme. This closes quietly on a tremolo C in the cellos; they sink down two steps to A, starting the massive coda, which reworks the materials nearly as extensively as the development section in the middle of the movement. The mood passes from mystery and darkness to the glorious sunshine of C major as the symphony ends in a blaze of glory.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE FIRST AMERICAN PERFORMANCE *of Schubert's "Great" C major symphony took place on January 11, 1851, with Theodor Eisfeld conducting the Philharmonic Society of New York at New York's Apollo Rooms.*

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES *of Schubert's "Great" C major symphony were given by Georg Henschel on January 13 and 14, 1882, during the orchestra's first season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Adrian Boult, George Szell, Leonard Bernstein, Charles Munch, Erich Leinsdorf (first in 1963, and including the most recent Tanglewood performance, on July 31, 1982), Josef Krips, William Steinberg, Max Rudolf, Peter Maag, Klaus Tennstedt, Colin Davis, Kurt Masur, Jesús López-Cobos, Seiji Ozawa, Kurt Sanderling, Simon Rattle, Hans Graf, James Levine (in November 2004), and Bernard Haitink (the most recent subscription performances, in March 2008).*



NICE PEOPLE ~ FINE MERCHANDISE
~ OLD-FASHIONED SERVICE ~
AND THE 2 BEST-LOOKING
GOLDEN RETRIEVERS YOU'VE EVER SEEN

Zareh INC.

ONE LIBERTY SQUARE
BOSTON, MA 02109
617-350-6070

New England's Largest Oxxford Dealer
Serving the Financial District since 1933

To Read and Hear More...



The most accessible up-to-date source of information about Peter Lieberson is the website maintained by his publisher, G. Schirmer (http://www.schirmer.com/composers/lieberson_bio.html), which includes biographical information, work list, and numerous articles and reviews. The article on Lieberson for the New Grove Dictionary of Music and Musicians, covering Lieberson's career through 2000, is by Steven Ledbetter. Many of Peter Lieberson's works can be found on disc. A live performance of his Grawemeyer Award-winning *Neruda Songs* with Lorraine Hunt Lieberson and the Boston Symphony Orchestra, James Levine conducting, was released on CD in 2007 (Nonesuch). Pianist Peter Serkin recorded Lieberson's Piano Concerto with the BSO and Seiji Ozawa in April 1984 (New World). Lorraine Hunt Lieberson and Peter Serkin together recorded the lovely *Rilke Songs*, which were released on a disc with the Horn Concerto and the cello concerto *Six Realms* (Bridge Records). A good collection of earlier chamber and orchestral works, including *Ziji*, *Raising the Gaze*, *Drala*, and others, has Oliver Knussen leading the Cleveland Orchestra, the ASKO Ensemble, and the London Sinfonietta (Deutsche Grammophon).

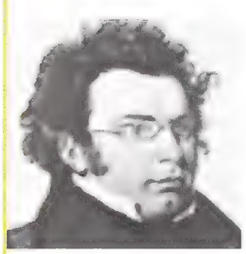
Those interested in reading more about Pablo Neruda may look to the poet's memoirs, translated by Hardie St. Martin (Farrar Straus Giroux paperback). *My Life with Pablo Neruda*, a memoir by the poet's wife (and dedicatee of the *100 Love Sonnets*) Matilde Urrutia, has been translated into English by Alexandria Giardino (Stanford University paperback). Adam Feinstein's *Pablo Neruda: A Passion for Life* was published in 2004, the centenary of the poet's birth (Bloomsbury USA paperback). Most of the poet's major books of poetry are available individually in more than one translation. The volume of *100 Love Sonnets* that first caught Peter Lieberson's attention is a dual-language book with Stephen Tapscott's translations (University of Texas Press). A voluminous book drawing on all of the composer's major poetry collections is *Five Decades: Poems 1925-1970*, also a dual-language book, edited and translated by Ben Belitt (Grove Press paperback). *Pablo Neruda: Absence and Presence* combines Neruda's writings with Luis Poirot's portraits of the poet's friends and photographs of his house on Isla Negra (Norton paperback).

Robert Kirzinger



Edward Lockspeiser's *Debussy: His Life and Mind*, in two volumes, is the standard study of the composer (Macmillan). *The life of Debussy* by Roger Nichols is in the useful series "Musical lives" (Cambridge paperback). Nichols provided the Debussy article for the 1980 edition of The New Grove Dictionary of Music and Musicians. The Debussy entry in the revised Grove (2001) is by François Lesure and Roy Howat. Still interesting and useful for its wealth of contemporary documentation is Léon Vallas's *Claude Debussy: His Life and Works*, translated from the French by Maire and Grace O'Brien and published originally in 1933 (Dover paperback). Marcel Dietschy's *La Passion de Claude Debussy*, edited and translated—as *A Portrait of Claude Debussy*—by William Ashbrook and Margaret G. Cobb, is another useful biographical study (Oxford). Two collections of essays are also of interest: *Debussy and his World*, edited by Jane F. Fulcher (Princeton University paperback), and *The Cambridge Companion to Debussy*, edited by Simon Trezise and Jonathan Cross (Cambridge University Press). *Jeux* is discussed in the useful BBC Music Guide *Debussy Orchestral Music* by David Cox (University of Washington paperback).

Noteworthy recordings of *Jeux* include Ernest Ansermet's with the Orchestre de la Suisse Romande (Decca), Pierre Boulez's with the New Philharmonia Orchestra (Sony Classical), Jean Martinon's with the ORTF National Orchestra (EMI), André Cluytens's with the Orchestre de la Société du Conservatoire Paris (EMI "Great Artists of the Century"), Charles Dutoit's with the Montreal Symphony Orchestra (London/Decca), and Mark Elder's with the Hallé Orchestra (Hallé).



Important modern books about Schubert include a major biography, *Schubert: The Music and the Man*, by Schubert authority Brian Newbould (University of California); *The Cambridge Companion to Schubert* edited by Christopher H. Gibbs, including sixteen essays on the composer's career, music, and reception (Cambridge University paperback), and Peter Clive's *Schubert and his World: A Biographical Dictionary*, which includes more than 300 entries on personal and professional acquaintances and colleagues of the composer as well as on some important later Schubertians (Oxford University Press). *The life of Schubert* by Christopher Howard Gibbs is in the useful series "Musical lives" (Cambridge paperback). Important older biographies include Maurice J.E. Brown's *Schubert: A Critical Biography* (Da Capo) and John Reed's *Schubert: The Final Years* (Faber and Faber). Brown also contributed the brief volume *Schubert Symphonies* to the series of BBC Music Guides (University of Washington paperback). Reed is also the author of *Schubert* in the Master Musicians series (Schirmer), which replaced the older volume by Arthur Hutchings in that series (Littlefield paperback). The Schubert article by Brown and Eric Sams from The New Grove Dictionary of Music and Musicians (1980) was reprinted as *The New Grove Schubert* (Norton paperback). The Schubert article in the revised Grove (2001) is by Robert Winter (the work-list by Brown and Sams remains). Otto Erich Deutsch's *Schubert: A Documentary Biography* (Dent) and his *Schubert: Memoirs by his Friends* (reprinted by Oxford University Press) remain useful, but one must be careful sorting out fact from fiction in the latter. (It was Deutsch who compiled the chronological catalogue of Schubert's works that gives us their identifying "D." numbers.) Michael Steinberg's notes on Schubert's *Unfinished* and *Great* C major symphonies are

in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on Schubert's Fifth, *Unfinished*, and *Great* C major symphonies can be found among his *Essays in Musical Analysis* (Oxford paperback).

The Boston Symphony Orchestra has made three recordings of Schubert's *Great* C major symphony—under Charles Munch in 1958 (RCA), William Steinberg in 1969 (his first recording with the BSO; also for RCA), and Sir Colin Davis in 1980 (Philips). James Levine recorded it in 1983 with the Chicago Symphony Orchestra (Deutsche Grammophon). Time-honored stereo accounts include George Szell's with the Cleveland Orchestra (CBS/Sony, preferable to his later version for EMI) and Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon). Arturo Toscanini recorded Schubert's *Great* C major symphony three times for RCA—with the NBC Symphony in 1947 and then again in 1953, and before those with the Philadelphia Orchestra in 1941. Wilhelm Furtwängler made a powerful studio recording with the Berlin Philharmonic in 1951 (Deutsche Grammophon); of that conductor's surviving live performances, the wartime one from 1942, also with the Berlin Philharmonic, is particularly overwhelming (Deutsche Grammophon, Music & Arts, and other labels). For those interested in live recordings, there is an engrossing 1975 performance with Carlo Maria Giulini leading the London Philharmonic (BBC Legends). Recent recordings of the *Great* C major include Thomas Dausgaard's with the Swedish Chamber Orchestra (Bis) and Sir Simon Rattle's with the Berlin Philharmonic (EMI). Noteworthy complete sets of the Schubert symphonies include Claudio Abbado's with the Chamber Orchestra of Europe (Deutsche Grammophon), Sir Colin Davis's with the Dresden Staatskapelle (RCA), Neville Marriner's with the Academy of St. Martin in the Fields (London/Decca), Wolfgang Sawallisch's with the Dresden Staatskapelle (Philips), Günter Wand's with the West German Radio Symphony Orchestra of Cologne (RCA), and, on period instruments, Roy Goodman's with the Hanover Band (Brilliant Classics; originally on Nimbus).

Marc Mandel

Symphony Shopping

Visit the Symphony Shop in the Cohen Wing at the West Entrance on Huntington Avenue.

Open Thursday and Saturday, 3-6pm, and for all Symphony Hall performances through intermission.



Symphony Shop

BOSTON SYMPHONY ORCHESTRA

Real *people.* Real *heroes.*

From public servants that fight for our rights, to caregivers that dedicate their lives to the service of others, some of our country's greatest heroes live or work at Life Care Centers of America's skilled nursing and rehabilitation facilities.

Life Care® Centers of America

www.LCCA.com

Joint Commission accredited

The Honorable George Bourque

City mayor for eight years, Fitchburg state representative for 22 years, and four-year resident of Life Care Centers of America



SKILLED NURSING • LONG-TERM CARE • REHABILITATION

11506

Guest Artist



Gerald Finley

Canadian baritone Gerald Finley works regularly with such leading conductors as Harnoncourt, Rattle, Haitink, Gilbert, and Pappano. His operatic roles include Mozart's Don Giovanni, Count Almaviva, Figaro, Papageno, and Guglielmo, and Tchaikovsky's Onegin and Yeletsky. Mr. Finley's portrayal of Golaud in *Pelléas et Mélisande* at Covent Garden garnered a nomination for "Outstanding Achievement In Opera" at the 2008 Laurence Olivier Awards. He has also created roles in recent world premieres, including J. Robert Oppenheimer in John Adams's *Doctor Atomic*, Harry Heegan in Mark-Anthony Turnage's *The Silver Tassie*, Jaufré Rudel in Kaija Saariaho's *L'Amour de loin*, and the title role in Tobias Picker's *Fantastic Mr. Fox*. Last season, Mr. Finley reprised his acclaimed portrayal of J. Robert Oppenheimer at the Met and performed in the UK premiere of *Doctor Atomic* with English National Opera, where he also sang Captain Balstrode in *Peter Grimes*. He returned to the Royal Opera House as Frank/Fritz in Korngold's *Die tote Stadt* and concluded the season at the Salzburg Festival as Count Almaviva in *Le nozze di Figaro*. This season he returns to the Metropolitan Opera as Marcello in *La bohème* and to Glyndebourne as Don Giovanni, and sings Iago in concert with Sir Colin Davis and the London Symphony Orchestra. Concert highlights include appearances with the BBC Symphony in music of Mahler and Mussorgsky, Brahms's *Ein deutsches Requiem* with the Berlin Philharmonic, the world premiere of Lieberson's *Songs of Love and Sorrow* with the Boston Symphony Orchestra, and Beethoven's Ninth Symphony with Mariss Jansons in Munich. In recent seasons he has premiered Turnage's *The Torn Fields* and *When I Woke* (both recorded for LPO Live), and Saariaho's *Reflections on L'Amour de loin*. Recent recordings include Mozart's

All the bigwigs.

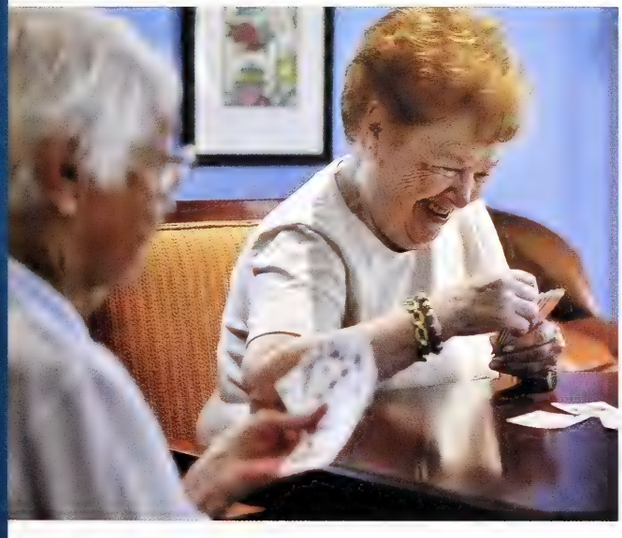


99.5 All Classical
A service of WGBH
On the radio & online at **995allclassical.org**

Think you know these composers' faces?
E-mail us at **bigwigs@wgbh.org** for the answers!

Requiem and Handel's *Messiah*, Britten's *War Requiem*, and Beethoven's Ninth Symphony. His recording of Stanford's *Songs of the Sea* (Chandos) received the "Editor's Choice" Award at the 2006 Classic FM *Gramophone* Awards, where his "Songs of Samuel Barber," and his album of *Dichterliebe* and other Heine settings by Schumann, were named "Best Solo Vocal Recording" in 2008 and 2009, respectively. As a recitalist, Mr. Finley works regularly with Julius Drake, appearing this season in Berlin, Madrid, Brussels, The Hague, Toronto, Vancouver, Philadelphia, Washington, Atlanta, and at Carnegie Hall. Other recent recordings include songs of Ravel (Hyperion), songs by Mussorgsky, Tchaikovsky, and Rorem (Wigmore Live), and *Dido and Aeneas* (Chandos). His film credits include the title role in Britten's *Owen Wingrave*; *The Holocaust–A Music Memorial Film* (filmed at Auschwitz in 2004); *In Search of Mozart*, and *Wonders are Many*, a film on the making of *Doctor Atomic*. Gerald Finley began singing as a chorister in Ottawa, Canada, and completed his musical studies in the UK at the Royal College of Music, King's College, Cambridge, and the National Opera Studio with the support of the Friends of Covent Garden, the Worshipful Company of Musicians, the Keith B. Poole Scholarship, and the Countess of Munster Musical Trust. He was a winner of Glyndebourne's John Christie Award and is a visiting professor at the Royal College of Music. Gerald Finley made his Boston Symphony Orchestra debut in Haydn's *The Seasons* in February 1996 with Marek Janowski conducting; he has since returned as Golaud in concert performances of Debussy's *Pelléas et Mélisande* in October 2003, with Bernard Haitink in Boston and New York, and for Elgar's *The Dream of Gerontius* in January 2008, with Sir Colin Davis conducting.

The Florida Alternative



Relax in your own private apartment furnished by Goddard House in Brookline. We'll add warmth to your short term stay with our own special mixture of three meals a day, personal care, 24-hour staffing, reminders for medication, stimulating programs, weekly housekeeping and ....a lively community of friends.

For a taste of Goddard House in Brookline call Emily Judd at 617.731.8500 x105 or take a tour at www.goddardhouse.org

GODDARD HOUSE IN BROOKLINE
The Recipe for Living

ASSISTED LIVING SHORT TERM STAYS - *The Recipe for Living*

Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal contributions that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with the designation of Great Benefactor. For more information, please contact Elizabeth P. Roberts, Director of Development—Campaign and Individual Giving, at 617-638-9269 or eroberts@bso.org.

TEN MILLION AND ABOVE

Mr. Julian Cohen † • Fidelity Investments • The Linde Family Foundation • Ray and Maria Stata • Anonymous

SEVEN AND ONE HALF MILLION

Mr. and Mrs. George D. Behrakis •
Mr. John F. Cogan, Jr. and Ms. Mary L. Cornille

FIVE MILLION

Bank of America and Bank of America Charitable Foundation •
Paul and Catherine Buttenwieser • Germeshausen Foundation •
NEC Corporation • Stephen and Dorothy Weber • Anonymous

TWO AND ONE HALF MILLION

Mr. and Mrs. J.P. Barger • Peter and Anne Brooke •
Eleanor L. Campbell and Levin H. Campbell • Commonwealth of Massachusetts •
Cynthia and Oliver Curme/The Lost & Foundation, Inc. •
Alan J. and Suzanne W. Dworsky • EMC Corporation • Jane and Jack Fitzpatrick •
Susan Morse Hilles Trust • National Endowment for the Arts •
William and Lia Poorvu • Miriam and Sidney Stoneman † •
Estate of Elizabeth B. Storer • Anonymous

ONE MILLION

American Airlines • Mr. and Mrs. Harlan E. Anderson • Dorothy and David B. Arnold, Jr. • AT&T • The Bank of New York Mellon • Gabriella and Leo Beranek • Mr. William I. Bernell † • George and Roberta Berry • Alan S. and Lorraine D. Bressler • Jan Brett and Joseph Hearne • Chiles Foundation • Mr. † and Mrs. William H. Congleton • Country Curtains • John and Diddy Cullinane • Lewis S. and Edith L. Dabney • Mr. and Mrs. Stanton W. Davis † • Estate of Mrs. Pierre de Beaumont • Estate of Elizabeth B. Ely • John P. II and Nancy S.† Eustis • The Fairmont Copley Plaza Hotel and Fairmont Hotels & Resorts • Shirley and Richard Fennell • Estate of Verna Fine • Estate of Anna E. Finnerty • The Ann and Gordon Getty Foundation • Estate of Marie L. Gillet • The Gillette Company • Sophia and Bernard Gordon • Mrs. Donald C. Heath † • Estate of Francis Lee Higginson • Major Henry Lee Higginson † • Estate of Edith C. Howie • John Hancock Financial Services • Stephen B. Kay and Lisbeth L. Tarlow/The Aquidneck Foundation • Estate of Richard L. Kaye • George H.† and Nancy D. Kidder • Harvey Chet † and Farla Krentzman • The Kresge Foundation • Liz and George Krupp • Bill † and Barbara Leith • Liberty Mutual Foundation, Inc. • Estates of John D. and Vera M. MacDonald • Nancy Lurie Marks Family Foundation • Andrew W. Mellon Foundation • Kate and Al Merck • Mr. and Mrs. Nathan R. Miller • Mr. and Mrs. Paul M. Montrone • The Richard P. and Claire W. Morse Foundation • William Inglis Morse Trust • Mrs. Robert B. Newman • Mrs. Mischa Nieland and Dr. Michael L. Nieland • Megan and Robert O'Block • Mr. Norio Ohga • Carol and Joe Reich • Mr. and Mrs. Dwight P. Robinson, Jr. † • Susan and Dan Rothenberg • Estate of Wilhemina C. Sandwen • Dr. Raymond and Hannah H.† Schneider • Carl Schoenhof Family • Arthur I. Segel and Patti B. Saris • Kristin and Roger Servison • Ruth and Carl J. Shapiro • Miriam Shaw Fund • Sony Corporation of America • State Street Corporation • Thomas G. Stemberg • Dr. Nathan B. and Anne P. Talbot † • Caroline and James Taylor • Diana O. Tottenham • The Wallace Foundation • Roberta and Stephen R. Weiner • The Helen F. Whitaker Fund • Mr. and Mrs. John Williams • Estate of Mrs. Helen Zimbler • Anonymous (8)

† Deceased



BY ITSELF, IT'S NOT MUCH.

But put it together with 87 others and you get an unforgettable sound.
And no other piano offers the performance and lasting value of a Steinway.

Visit an M. Steinert & Sons showroom near you to explore the world's finest pianos, including Steinway, Boston, Essex and Roland.



M. Steinert & Sons

Steinway & other pianos of distinction

800-944-2498
www.msteinert.com
Boston • Natick

The Higginson Society

JOHN LODER, CHAIR ANNUAL FUND COMMITTEE

The Higginson Society embodies a deep commitment to supporting musical excellence, which builds on the legacy of the Boston Symphony Orchestra's founder and first benefactor, Henry Lee Higginson. The BSO is grateful to Higginson Society members whose gifts to the Symphony Annual Fund provide $3.2 million in support. The BSO acknowledges the generosity of the donors listed below, whose gifts we received by January 5, 2010.

For more information about joining the Higginson Society, contact Allison Cooley, Associate Director of Society Giving at (617) 638-9254 or acooley@bso.org.

VIRTUOSO $50,000 TO 99,999

Peter and Anne Brooke • Mr. John F. Cogan, Jr., and Ms. Mary L. Cornille • Mrs. Marilyn Brachman Hoffman • Debbie and Ted Kelly • Mr. Irving W. Rabb • Mr. and Mrs. John S. Reed • Mrs. Henry Wheeler

ENCORE $25,000 TO 49,999

Mr. and Mrs. George D. Behrakis • Gregory E. Bulger Foundation/ Gregory Bulger and Richard Dix • Paul and Catherine Buttenwieser • Cynthia and Oliver Curme • Mr. Alan Dynner • William and Deborah Elfers • Mr. and Mrs. Steven S. Fischman • Joy Gilbert, in memory of Richard Gilbert • Tom and Jody Gill • Mr. and Mrs. Amos B. Hostetter, Jr. • Mr. and Mrs. Stephen R. Karp • Paul L. King • Joyce and Edward Linde • Elizabeth W. and John M. Loder • Richard and Nancy Lubin • Mr. and Mrs. Jeffrey E. Marshall • Carmine A. and Beth V. Martignetti • Joseph C. McNay • Mrs. August R. Meyer • Robert J. Morrissey • Megan and Robert O'Block • Louise C. Riemer • Susan and Dan Rothenberg • Richard and Susan Smith • Stephen and Dorothy Weber • Roberta and Stephen R. Weiner • Joan D. Wheeler • Anonymous

MAESTRO $15,000 TO 24,999

Harlan and Lois Anderson • Dorothy and David Arnold • Joan and John Bok • Mr. and Mrs. John M. Bradley • Alan S. and Lorraine D. Bressler • Samuel B. and Deborah D. Bruskin • Ronald and Ronni Casty • John and Diddy Cullinane • Dr. and Mrs. Philip D. Cutter • Robert and Evelyn Doran • Alan J. and Suzanne W. Dworsky • Thelma and Ray Goldberg • Roberta Goldman • Mr. and Mrs. Francis W. Hatch, Jr. • Lizbeth and George Krupp • Dr. and Mrs. Frederick H. Lovejoy, Jr. • Kate and Al Merck •

Dr. Martin C. Mihm, Jr. • Mr. and Mrs. Frank Pao • Mr. and Mrs. Daniel Pierce • William and Lia Poorvu • Carole and Edward I. Rudman • Mr. Benjamin Schore • Kristin and Roger Servison • Robert and Roberta Winters • Anonymous (2)

PATRON $10,000 TO 14,999

Ms. Lucille M. Batal • Gabriella and Leo Beranek • George and Roberta Berry • Ms. Ann Bitetti and Mr. Doug Lober • Mrs. Linda Cabot Black • William David Brohn • Eleanor L. Campbell and Levin H. Campbell • Mrs. Florence C. Chesterton-Norris • Mr. Joseph M. Cohen • Dr. Lawrence H. Cohn and Roberta Cohn • Mrs. Abram T. Collier • Mrs. William H. Congleton • Lewis S. and Edith L. Dabney • Wayne Davis and Ann Merrifield • Mr. and Mrs. Miguel de Bragança • Julie and Ronald M. Druker • Roger and Judith Moss Feingold • Larry and Atsuko Fish • Carol and Robert Henderson • Brent Henry and Minnie Baylor-Henry • Susan Hockfield and Thomas N. Byrne • Ms. Emily C. Hood • Prof. Paul L. Joskow and Dr. Barbara Chasen Joskow • Stephen B. Kay and Lisbeth Tarlow • George H. and Nancy D. Kidder • Kingsbury Road Charitable Foundation • Farla Krentzman • Pamela Kunkemueller • Mr. and Mrs. Peter E. Lacaillade • Anne R. Lovett and Stephen G. Woodsum • John Magee • Dr. and Mrs. Joseph B. Martin • Dr. Robert and Jane B. Mayer • Ms. Sandra O. Moose and Mr. Eric Norman Birch • Richard P. and Claire W. Morse Foundation • Mrs. Robert B. Newman • Jane and Neil Pappalardo • John and Susanne Potts • William and Helen Pounds • Linda and Laurence Reineman • Debbie and Alan Rottenberg • Maureen and Joe Roxe/The Roxe Foundation • Mr. and Mrs. Douglas H. Sears • Ruth and Carl J. Shapiro • Mr. and Mrs. Christopher Smallhorn • Ray and Maria Stata • Rick and Terry Stone • Tazewell Foundation • Mr. and Mrs. Stephen G. Traynor • Mr. and Mrs. David C. Weinstein • James Westra • Rhonda and Michael J. Zinner, M.D. • Mr. and Mrs. D. Brooks Zug • Anonymous

SPONSORS $5,000 TO 9,999

Amy and David Abrams • Alli and Bill Achtmeyer • Dr. and Mrs. Noubar Afeyan • Helaine Allen • Mr. David and Dr. Sharman Altshuler • Joel and Lisa Schmid Alvord • Mr. and Mrs. Walter Amory • Diane M. Austin and Aaron J. Nurick • Mr. and Mrs. Sherwood E. Bain • Judith and Harry Barr • Mr. Christopher Barton • Wally and Roz Bernheimer • Doreen and Charles Bilezikian • Brad and Terrie Bloom • Mark G. and Linda Borden • Stephen and Lisa Brown • Mr. and Mrs. William T. Burgin • Joanne and Timothy Burke • Mr. Charles Christenson • Marvin and Ann Collier • Don and Donna Comstock • Howard and Julia Cox • Mr. and Mrs. Albert M. Creighton, Jr. • Mrs. Bigelow Crocker • Joan P. and Ronald C. Curhan • The Curvey Family Foundation • Tamara P. and Charles H. Davis II • Charles and JoAnne Dickinson • Mr. and Mrs. Philip J. Edmundson • Mrs. Priscilla Endicott • Pamela D. Everhart • Shirley and Richard Fennell • Mr. and Mrs. Andrew J. Ferrara • Mr. John Gamble • Jane and Jim Garrett • Mrs. Bernice B. Godine • Mr. and Mrs. Mark Goldweitz •

Mr. and Mrs. Raymond C. Green • Mr. and Mrs. Robert S. Green • John and Kathryn Hamill • Mr. and Mrs. Ulf B. Heide • Mr. and Mrs. Richard D. Hill • Mr. John Hitchcock • Patricia and Galen Ho • Mr. and Mrs. Charles Hood • Mr. Timothy P. Horne • Mimi and George Jigarjian • Holly and Bruce Johnstone • Edna S. and Béla T. Kalman • Estate of Mr. John F. Kelley • Mr. David Kendall and Ms. Nancy F. Smith • Seth A. and Beth S. Klarman • Mr. Andrew Kotsatos and Ms. Heather Parsons • Mrs. Barbara N. Kravitz • Mr. and Mrs. Charles Larkin • Mr. and Mrs. David S. Lee • Mrs. R. Willis Leith, Jr. • Cynthia and Robert J. Lepofsky • Christopher and Laura Lindop • Shari Loessberg and Christopher Smart • Nancy Lurie Marks Family Foundation • Max Ultimate Food • JoAnn McGrath • Robert and Dale Mnookin • Mr. and Mrs. Paul M. Montrone • Lucia B. Morrill Charitable Foundation • Annette and Vincent O'Reilly • Mr. and Mrs. Peter Palandjian • Jay and Eunice Panetta • Dr. and Mrs. Maurice Pechet • Mr. and Mrs. E. Lee Perry • Ann M. Philbin • Mr. and Mrs. Jonathan Poorvu • Dr. Tina Young Poussaint and Dr. Alvin Poussaint • Walter and Karen Pressey • Peter and Suzanne Read • Mr. Daniel L. Romanow and Mr. B. Andrew Zelermyer • Elaine and Jerome Rosenfeld • Lisa and Jonathan Rourke • Mrs. George R. Rowland • Sean Rush and Carol C. McMullen • Roger and Norma Saunders • Mr. and Mrs. Robert G. Scully • Ms. Eileen C. Shapiro and Dr. Reuben Eaves • Mrs. Gertrude F. Shelley • Mr. Marshall H. Sirvetz • Gilda and Alfred Slifka • Mrs. Fredrick J. Stare • Thomas G. Stemberg • Mr. and Mrs. David Stokkink • Patricia Hansen Strang • Patricia L. Tambone • Mr. and Mrs. Theodore H. Teplow • Mr. and Mrs. Mark D. Thompson • Mr. and Mrs. Charles W. Trippe, Jr. • Robert A. Vogt • Gail and Ernst von Metzsch • Eric and Sarah Ward • Mrs. Charles H. Watts II • Harry and Ruth Wechsler • Dr. Christoph Westphal • Mrs. John J. Wilson • Jay A. Winsten and Penelope J. Greene • Frank Wisneski • Drs. Richard and Judith Wurtman • Anonymous (10)

MEMBERS $3,000 TO 4,999

Mrs. Herbert Abrams • Barbara Adams • Bob and Pam Adams • Mr. James E. Aisner • Julian D. Anthony • Mr. and Mrs. Stephen Anthony • Mariann and Mortimer Appley • Marjorie Arons-Barron and James H. Barron • Mr. and Mrs. Laurence Asquith • Mr. and Mrs. Neil Ayer, Jr. • Sandy and David Bakalar • Mrs. Hope Lincoln Baker • Dr. and Mrs. Peter A. Banks • John and Molly Beard • Deborah Davis Berman and William H. Berman • Mr. William I. Bernell • Leonard and Jane Bernstein • Mr. and Mrs. Philip W. Bianchi • Benjamin and Annabelle Bierbaum • Mr. and Mrs. James L. Bildner • Mr. and Mrs. Jordan Birger • Mrs. Stanton L. Black • Barbara and Gary Bowen • Mr. and Mrs. Stephen P. Bradley • Gertrude S. Brown • Mr. and Mrs. Bradley R. Buchbinder • Dr. Matthew Budd and Ms. Rosalind Gorin • Mrs. Winifred B. Bush • Mr. and Mrs. Kevin T. Callaghan • Michael P. Cannon • Mr. and Mrs. Dan Ciampa • Mr. and Mrs. Ronald C. Clark • Mr. and Mrs. Frederic M. Clifford • Mr. Stephen E. Coit • Mrs. I. W. Colburn • Loring and Katinka Coleman • Victor Constantiner •

Dr. Charles L. Cooney and Ms. Peggy Reiser • Mrs. John L. Cooper • Mr. Ernest Cravalho • Joanna Inches Cunningham • Gene and Lloyd Dahmen • Robert and Sara Danziger • Drs. Anna L. and Peter B. Davol • Mr. John Deutch • Nina L. and Eugene B. Doggett • Phyllis Dohanian • Robert Donaldson and Judith Ober • Mr. David L. Driscoll • Mrs. Harriett M. Eckstein • Dr. and Mrs. Richard H. Egdahl • Mrs. Betty M. Ellis • Mrs. Richard S. Emmet • Mr. Romeyn Everdell • Ziggy Ezekiel and Suzanne Courtright Ezekiel • Dr. and Mrs. Melvin D. Field • Mr. and Mrs. Reginald Foster • Robert C. and Velma Frank • Myrna H. and Eugene M. Freedman • Ai and Komei Fukushima • Mr. and Mrs. Thomas J. Galligan, Jr. • Ms. Ann Gallo • Richard B. and Nicki Nichols Gamble • Beth and John Gamel • David Endicott Gannett • Mr. and Mrs. M. Dozier Gardner • Rose and Spyros Gavris • Arthur and Linda Gelb • Pamela Ormsbee Giroux • Mr. and Mrs. Robert Glauber • Randy and Stephen Goldberger • Jordan and Sandy Golding • Adele and Arnold Goldstein • Mr. Wallace K. Graham • Mr. and Mrs. Daniel S. Gregory • The Rt. Rev. and Mrs. J. Clark Grew • Mr. and Mrs. Graham Gund • The Hagan Family Fund • Margaret L. Hargrove • Ellen and John Harris • Deborah Hauser • Dr. Edward Heller, Jr. • Mr. Gardner C. Hendrie and Ms. Karen J. Johansen • Mrs. Nancy R. Herndon • Mr. James G. Hinkle and Mr. Roy Hammer • Mr. Albert A. Holman III and Susan P. Stickells • Judith S. Howe • G. Lee and Diana Y. Humphrey • Mr. and Mrs. Roger Hunt • Joanie V. Ingraham • Cerise and Charles Jacobs • Ms. Joan B. Kennedy • Mrs. Thomas P. King • Mrs. Mary S. Kingsbery • Gordon and Mary Ford Kingsley • Mrs. Barbara Kirchheimer • Mr. Mason J. O. Klinck, Sr. • Susan G. Kohn • Diane Krane • Mr. Melvin Kutchin • Mr. and Mrs. Benjamin H. Lacy • Roger and Myrna Landay • Mr. and Mrs. Robert A. Lawrence • Mr. and Mrs. Don LeSieur • Mr. and Mrs. Alexander M. Levine • Brenda G. Levy • Emily Lewis • Mrs. Augustus P. Loring • Peter E. and Betsy Ridge Madsen • Mrs. Kumiko Matsuda • Dr. and Mrs. John D. Matthews • Michael and Rosemary McElroy • Kurt and Therese Melden • Trudi and Elliot Mishara • Robert and Jane Morse • Anne J. Neilson • Ms. Cornelia G. Nichols • Mr. and Mrs. Rodger P. Nordblom • Richard and Kathleen Norman • Mr. and Mrs. Geoffrey Nunes • Mr. and Mrs. Robert T. O'Connell • Mr. and Mrs. Gerald F. O'Neil • William A. Oates • Hiroko Onoyama • Mr. and Mrs. John A. Perkins • Drs. James and Ellen Perrin • Ms. Margaret Philbrick and Mr. Gerald Sacks • Wendy C. Philbrick • Dr. Adriano Piris • Drs. Joseph J. and Deborah M. Plaud • Ms. Joyce Plotkin and Bennett Aspel, M.D. • Muriel K. Pokross//Leo Wasserman Foundation • Ms. Josephine Pomeroy • Mr. and Mrs. Richard Prouty • Robert and Sally Quinn • James and Melinda Rabb • Dr. Jane M. Rabb • Dr. Herbert Rakatansky and Mrs. Barbara Sokoloff • Helen and Peter Randolph • Gale and Nancy Raphael • Dr. Douglas Reeves • Mr. John S. Reidy • Robert and Ruth Remis • Dr. and Mrs. George B. Reservitz • Howard and Sharon Rich • Kennedy P. and Susan M. Richardson • Marcia A. Rizzotto • Judith and David Rosenthal • Dean and Mrs. Henry Rosovsky • Mr. and Mrs. Thomas A. Rosse • William and Kathleen Rousseau • Arnold Roy • Arlene and David T. Rubin • Jordan S. Ruboy, M.D. • Stephen and Eileen Samuels •

Mr. and Mrs. Grant Schaumburg · Betty and Pieter Schiller · Mr. and Mrs. Marvin G. Schorr · Linda and Arthur Schwartz · David and Marie Louise Scudder · Robert E. Scully, M.D. · Ms. Carol P. Searle and Mr. Andrew J. Ley · Patti Saris and Arthur Segel · Dr. and Mrs. Andrew Silver · Jack and Maggie Skenyon · Dr. and Mrs. Michael Sporn · Mr. and Mrs. Joseph D. Spound · Mr. and Mrs. George R. Sprague · Maximilian and Nancy Steinmann · Mr. and Mrs. Galen L. Stone · Mr. Henry S. Stone · Mr. and Mrs. Patrick Sullivan · Jeanne and John Talbourdet · Richard S. Taylor · Mr. John L. Thorndike · Mr. and Mrs. Richard K. Thorndike III · Mr. and Mrs. W. Nicholas Thorndike · Mr. and Mrs. Samuel Thorne · Marian and Dick Thornton · Dr. Magdalena Tosteson · Diana O. Tottenham · Marc Ullman · Ms. Sandra A. Urie and Mr. Frank F. Herron · Mrs. Roger L. Voisin · Mr. and Mrs. Mark Volpe · Mr. and Mrs. Thomas S. Walker · Mr. and Mrs. Harvey A. Wartosky · Nancy T. Watts · Matt and Susan Weatherbie · Estate of Mr. Stetson Whitcher · Mrs. John W. White · Mrs. Mary Wilkinson-Greenberg · Mr. and Mrs. Dudley H. Willis · John C. Willis, Jr. · Mr. and Mrs. Donald B. Wilson · Chip and Jean Wood · Rosalyn Kempton Wood · Mrs. Jane S. Young · Dr. and Mrs. Nicholas T. Zervas · Anonymous (10)



WOODSTOCK

Est. 1929

Creating and preserving wealth for more than seventy-five years

A wealth management firm providing highly personalized financial counseling and investment services to high net-worth individuals and their families, trustees, corporations and philanthropic institutions.

For more information, please contact Paul D. Simpson at 617.896.8531

27 School Street, Boston, MA 02108 | 617.227.0600 | www.woodstockcorp.com | psimpson@woodstockcorp.com

Next Program...

Thursday, April 1, 8pm
Friday, April 2, 8pm
Saturday, April 3, 8pm

JAMES LEVINE conducting

MENDELSSOHN "ELIJAH," ORATORIO AFTER WORDS FROM THE OLD TESTAMENT, OPUS 70

PART I

{ I N T E R M I S S I O N }

PART II

SHENYANG, BASS-BARITONE (ELIJAH)
CHRISTINE BREWER, SOPRANO (THE WIDOW; AN ANGEL; SOPRANO SOLOS)
STEPHANIE BLYTHE, MEZZO-SOPRANO (AN ANGEL; QUEEN JEZEBEL; ALTO SOLOS)
ALEKSANDRS ANTONENKO, TENOR (OBADIAH; AHAB; TENOR SOLOS)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, CONDUCTOR

PRE-CONCERT TALKS BY BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL

Music Director James Levine leads the BSO, a quartet of internationally acclaimed soloists, and the Tanglewood Festival Chorus—which initiates its 40th-anniversary celebrations with these performances—in a grand work considered by many to be Mendelssohn's greatest, his oratorio *Elijah*. Mendelssohn's oratorio is strongly influenced by Bach, whose *St. Matthew* Passion Mendelssohn conducted in 1829, rescuing it from obscurity and triggering a renewed interest in Bach's work. He wrote *Elijah* at the request of the Birmingham Festival, one of England's great choir festivals; it was first performed there in 1846, using an English translation of the original German text. It is the original German that will be sung in next week's performances—the BSO's first of the piece since Seiji Ozawa led it at Symphony Hall and Tanglewood in 1980, prior to which the only previous BSO performance took place in 1889!

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Thursday 'A' April 1, 8-10:40
Friday Evening April 2, 8-10:40
Saturday 'B' April 3, 8-10:40

JAMES LEVINE, conductor
CHRISTINE BREWER, soprano
STEPHANIE BLYTHE, mezzo-soprano
ALEKSANDRS ANTONENKO, tenor
SHENYANG, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

MENDELSSOHN *Elijah*

Thursday, April 8, 10:30am (Open Rehearsal)
Thursday 'C' April 8, 8-10:15
Friday 'B' April 9, 1:30-3:45
Saturday 'B' April 10, 8-10:15

JAMES LEVINE, conductor
MIRA WANG, violin
JAN VOGLER, cello

HARBISON Double Concerto for violin and cello (world premiere; BSO commission)
MAHLER Symphony No. 7

Programs and artists subject to change.



massculturalcouncil.org

Tuesday 'C' April 13, 8-9:55
Thursday 'D' April 15, 8-9:55
Friday 'A' April 16, 1:30-3:25
Saturday 'A' April 17, 8-9:55

JULIAN KUERTI, conductor
MARC-ANDRÉ HAMELIN, piano

LIGETI *Concert Românesc*
SHOSTAKOVICH Piano Concerto No. 1
TCHAIKOVSKY Symphony No. 2, *Little Russian*

Sunday, April 18, 3pm
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

BARBER *Summer Music*, for wind quintet
BOLCOM *Serenata notturna*, for oboe and strings
BEETHOVEN Septet in E-flat for winds and strings, Op. 20

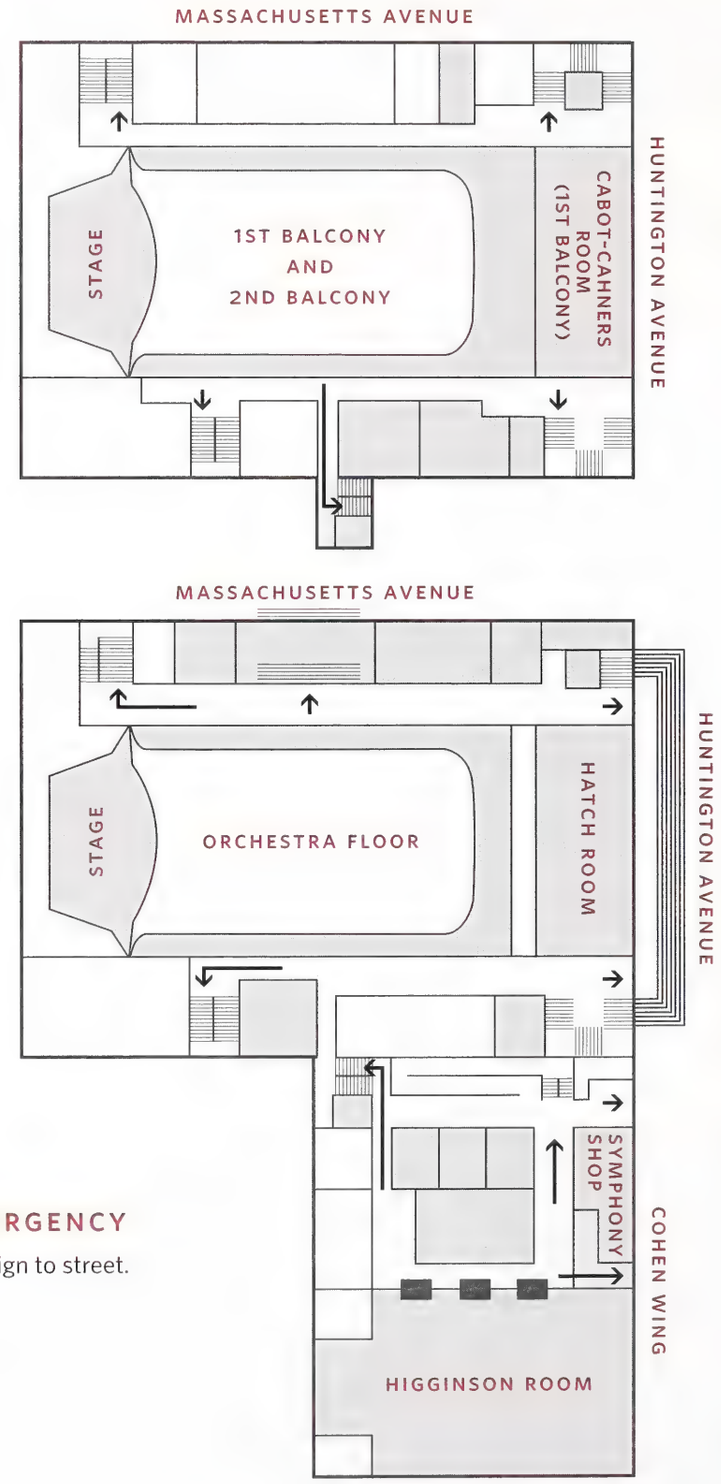
Thursday 'A' April 22, 8-10:05
Friday Evening April 23, 8-10:05
Saturday 'A' April 24, 8-10:05
Tuesday 'B' April 27, 8-10:05

BERNARD HAITINK, conductor
LEONIDAS KAVAKOS, violin

STRAUSS Suite from *Le Bourgeois Gentilhomme*
MOZART Violin Concerto No. 5 in A, K.219
MOZART Symphony No. 35, *Haffner*

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

Symphony Hall Exit Plan



IN CASE OF EMERGENCY

Follow any lighted exit sign to street.
Do not use elevators.
Walk, do not run.

Symphony Hall Information

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

The Boston Symphony performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 11 a.m. until 6 p.m. Monday through Saturday. On concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WCRB All-Classical 99.5 FM.

BSO Friends: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9277 or e-mail bsobusinesspartners@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Cruise through the Winter in Style at North Hill

Imagine yourself with all the comforts and grandeur of an all-inclusive cruise vacation – in your own neighborhood!

Escape the New England winter doldrums...and enjoy the comfort of a fully furnished apartment home for a 90 day stay.



This offer includes:

- A luxury furnished apartment
- Daily gourmet dining and convenient take-out services
- Weekly housekeeping and linen service
- Concierge service
- Friendly and welcoming staff
- Covered underground parking
- Transportation to Needham, Wellesley and appointments
- An excellent library
- Common areas to sit and socialize
- Social events
- No snow shoveling
- New friends

Also enjoy the many dimensions of our innovative wellness program

- Heated pool, Jacuzzi and a host of aquatic classes
- Lifelong learning classes and lectures
- Cultural and arts opportunities
- Cardio, balance and strength exercise classes
- Yoga, Tai Chi, Feldenkrais
- Personal training and massage services
- Brain health programming and Posit Science "neurobics"
- Creative arts experiences
- Did we mention - no snow shoveling?!
- Really nice people!

Join more than 300 North Hill Residents as they sail smoothly through winter...

For further information on the cruise package, call Heather Parker at 781-433-6524 to learn more about reservations.



North Hill

Greater Boston's Premier Retirement Community

865 Central Avenue • Needham, MA 02492 • 781-433-6524 • www.northhill.org



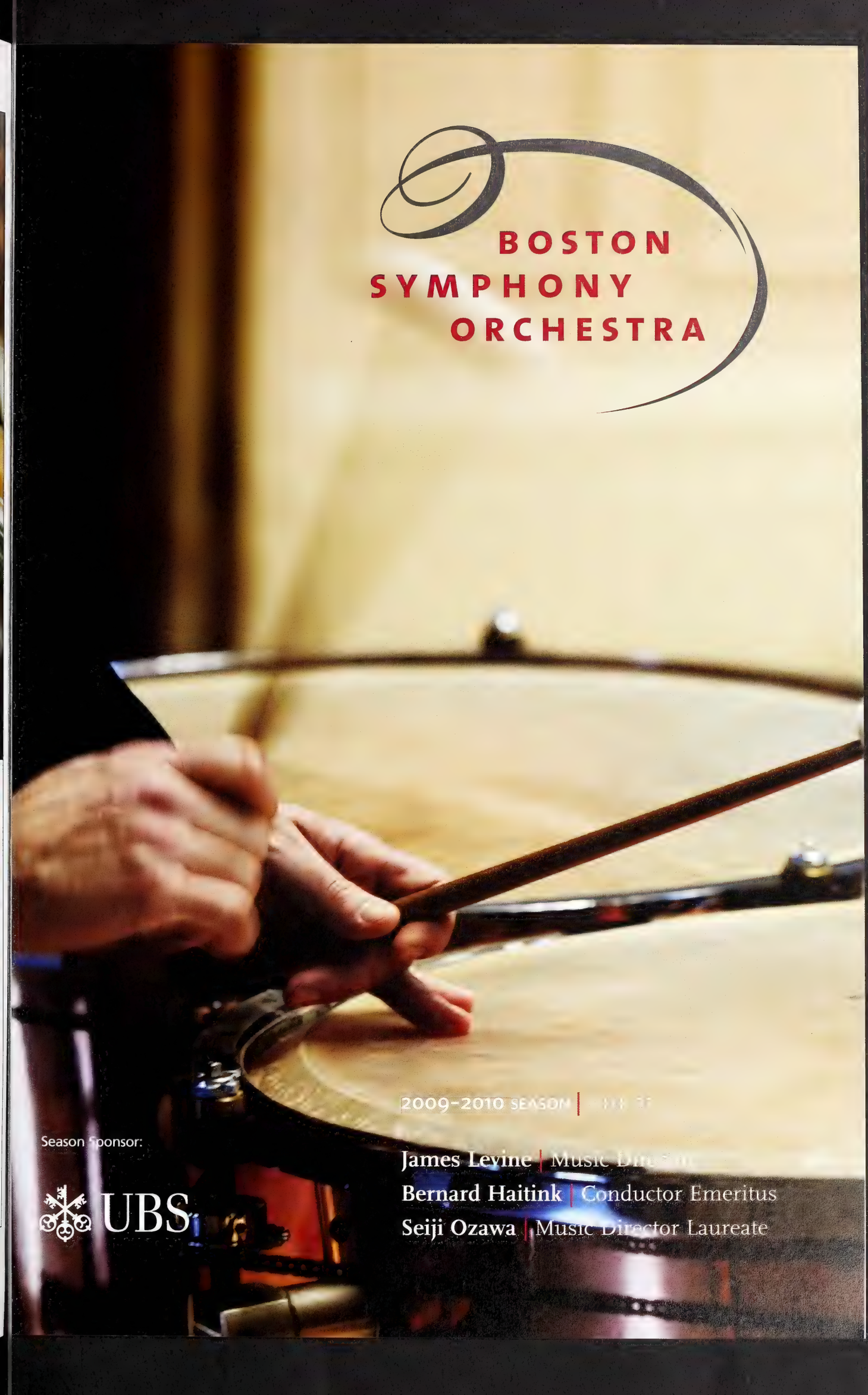
The Boston Symphony Orchestra brings together many talents to create an extraordinary musical experience. At UBS, we understand that success relies on collaboration. It's why, as one of the world's leading financial firms, we work closely with our clients to deliver the customized solutions that help them pursue their goals. And it's why we celebrate the achievement of this outstanding orchestra along with you.

UBS is the season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

© UBS 2009. All rights reserved.


BOSTON
SYMPHONY
ORCHESTRA
2009–2010 SEASON
Season Sponsor:
UBS
James Levine | Music Director
Bernard Haitink | Conductor Emeritus
Seiji Ozawa | Music Director Laureate

Silk twill scarves.

Boston

320 Boylston Street
(617) 482-8707

Hermes.com

HERMÈS
PARIS

HERMÈS, LIFE AS A TALE

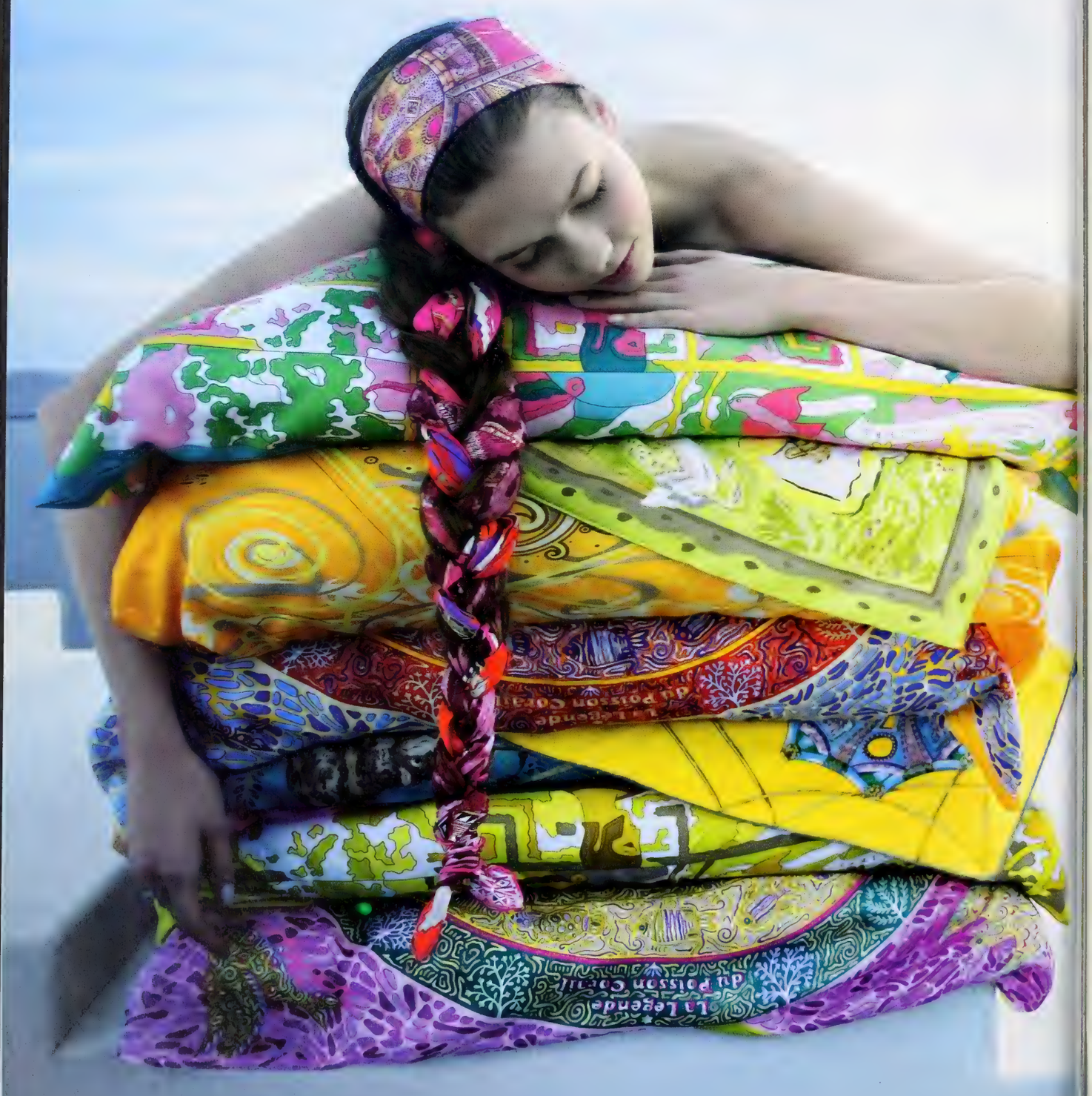


Table of Contents | Week 21

15 BSO NEWS

23 ON DISPLAY IN SYMPHONY HALL

25 BSO MUSIC DIRECTOR JAMES LEVINE

28 THE BOSTON SYMPHONY ORCHESTRA

31 A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

36 THIS WEEK'S PROGRAM

Notes on the Program

39 Mendelssohn's "Elijah"

49 To Read and Hear More...

52 Text and Translation

Guest Artists

69 Rafael Frühbeck de Burgos

71 Shenyang

72 Christine Brewer

72 Stephanie Blythe

73 Aleksandrs Antonenko

79 Tanglewood Festival Chorus

82 John Oliver

84 SPONSORS AND DONORS

88 FUTURE PROGRAMS

90 SYMPHONY HALL EXIT PLAN

91 SYMPHONY HALL INFORMATION

THIS WEEK'S PRE-CONCERT TALKS ARE GIVEN BY
BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL.

program copyright ©2010 Boston Symphony Orchestra, Inc.

design by Hecht Design, Arlington, MA
cover photograph by Michael J. Lutch

BOSTON SYMPHONY ORCHESTRA
Symphony Hall, 301 Massachusetts Avenue
Boston, MA 02115-4511
(617) 266-1492 bso.org



The more you get to know us, the more you'll know why the bond we have with our clients is so long-lasting. It's because we create deep and trusting relationships with each client.

After all, we've been right here in the heart of Boston for nearly two centuries, personally guiding both old and new generations of New Englanders with conservative, yet forward-thinking, investment management advice and sophisticated tax, trust and estate planning.

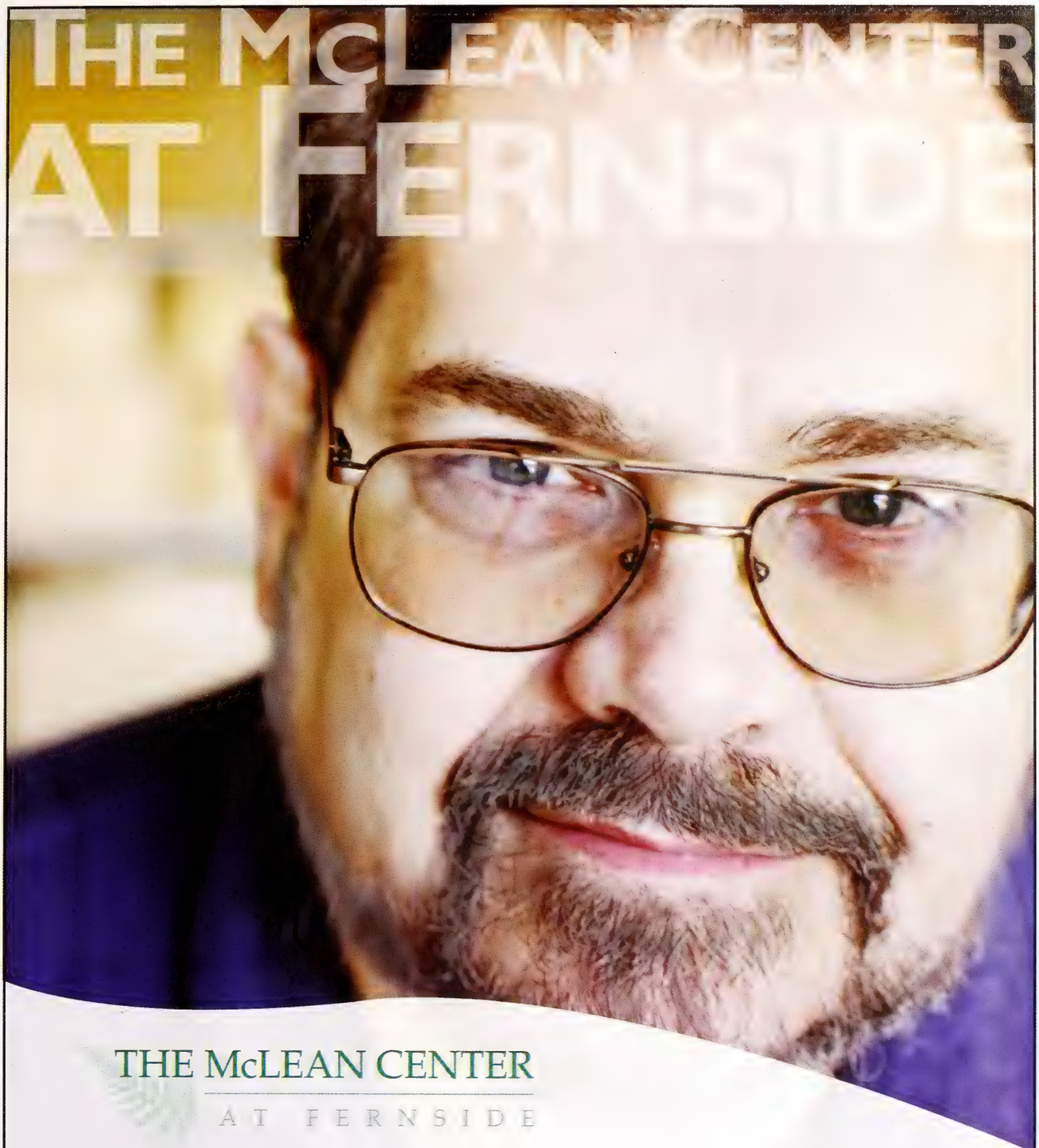
If you're attracted to the true value of an individual relationship with highly personalized service, please call Jay Emmons, Executive Vice President, today at 617-523-1635. At Welch & Forbes, we know wealth. And we know you.

WF

WELCH & FORBES LLC

Private Wealth Management since 1838

45 School Street, Boston Massachusetts 02108 **welchforbes.com**



THE McLEAN CENTER
AT FERNSIDE

Effective residential treatment for addiction and depression.

Highly discreet and individualized residential care for adults.
Exceptional accommodations in a peaceful, rural setting.

The McLean Center at Fernside
Princeton, Mass.
800.906.9531 mcleanfernside.org

PARTNERS HEALTHCARE

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

Healthy is

swaying to the music.

Fill in YOUR blank
bidmc.org



Beth Israel Deaconess
Medical Center



A teaching hospital of
Harvard Medical School



JAMES LEVINE, MUSIC DIRECTOR
RAY AND MARIA STATA MUSIC DIRECTORSHIP, FULLY FUNDED IN PERPETUITY

BERNARD HAITINK, CONDUCTOR EMERITUS
LACROIX FAMILY FUND, FULLY FUNDED IN PERPETUITY

SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

129th season, 2009–2010

TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Stephen B. Kay and Robert P. O'Block, Co-Chairmen • Edmund Kelly, Chairman-Elect •
Diddy Cullinane, Vice-Chairman • Roger T. Servison, Vice-Chairman • Vincent M. O'Reilly, Treasurer

George D. Behrakis • Alan Bressler • Jan Brett • Samuel B. Bruskin • Paul Buttenwieser •
Eric D. Collins • Cynthia Curme • Alan J. Dworsky • William R. Elfers • Judy Moss Feingold, ex-officio •
Nancy J. Fitzpatrick • Thelma E. Goldberg • Michael Gordon • Brent L. Henry • Charles H. Jenkins, Jr. •
John M. Loder • Carmine A. Martignetti • Robert J. Mayer, M.D. • Nathan R. Miller • Richard P. Morse •
Aaron J. Nurick, ex-officio • Susan W. Paine • Carol Reich • Edward I. Rudman • Arthur I. Segel •
Thomas G. Stemberg • Caroline Taylor • Stephen R. Weber • Stephen R. Weiner • Robert C. Winters

LIFE TRUSTEES

Vernon R. Alden • Harlan E. Anderson • David B. Arnold, Jr. • J.P. Barger • Leo L. Beranek •
Deborah Davis Berman • Peter A. Brooke • Helene R. Cahners • James F. Cleary • John F. Cogan, Jr. •
Mrs. Edith L. Dabney • Nelson J. Darling, Jr. • Nina L. Doggett • Mrs. John H. Fitzpatrick •
Dean W. Freed • Edna S. Kalman • George Krupp • Mrs. August R. Meyer • Mrs. Robert B. Newman •
William J. Poorvu • Irving W. Rabb • Peter C. Read • Richard A. Smith • Ray Stata •
John Hoyt Stookey • Wilmer J. Thomas, Jr. • John L. Thorndike • Dr. Nicholas T. Zervas

OTHER OFFICERS OF THE CORPORATION

Mark Volpe, Managing Director • Thomas D. May, Chief Financial Officer •
Suzanne Page, Clerk of the Board

BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Judy Moss Feingold, Chairman • William F. Achtmeyer • Noubar Afeyan • David Altshuler •
Diane M. Austin • Judith W. Barr • Lucille M. Batal • Linda J.L. Becker • George W. Berry • Paul Berz •
James L. Bildner • Mark G. Borden • Partha Bose • Anne F. Brooke • Stephen H. Brown •
Gregory E. Bulger • Joanne Burke • Ronald G. Casty • Carol Feinberg Cohen • Susan Bredhoff Cohen •
Richard F. Connolly, Jr. • Charles L. Cooney • Ranny Cooper • James C. Curvey • Gene D. Dahmen •
Mrs. Miguel de Bragança • Paul F. Deninger • Ronald F. Dixon • Ronald M. Druker • Alan Dynner •
Ursula Ehret-Dichter • John P. Eustis II • Joseph F. Fallon • Thomas E. Faust, Jr. • Steven S. Fischman •
John F. Fish • Myrna H. Freedman • Carol Fulp • Robert Gallery • Robert P. Gittens •
Carol Henderson • Susan Hockfield • Roger Hunt • William W. Hunt • Valerie Hyman •
Ernest Jacquet • Everett L. Jassy • Stephen J. Jerome • Darlene Luccio Jordan, Esq. • Paul L. Joskow •
Stephen R. Karp • Douglas A. Kingsley • Robert Kleinberg • Farla H. Krentzman • Peter E. Lacaillade •
Charles Larkin • Robert J. Lepofsky • Christopher J. Lindop • Nancy K. Lubin • Jay Marks •
Jeffrey E. Marshall • Joseph B. Martin, M.D. • C. Ann Merrifield • Dr. Martin C. Mihm, Jr. •
Maureen Miskovic • Robert Mnookin • Paul M. Montrone • Sandra O. Moose • Robert J. Morrissey •
Robert T. O'Connell • Peter Palandjian • Vincent Panetta, Jr. • Diane Patrick • Joseph Patton •

EMC²
where information lives®

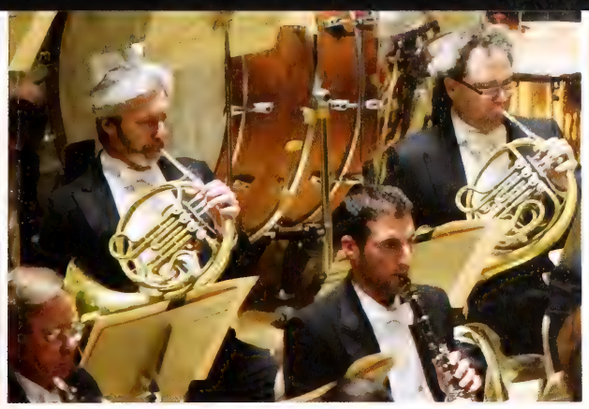
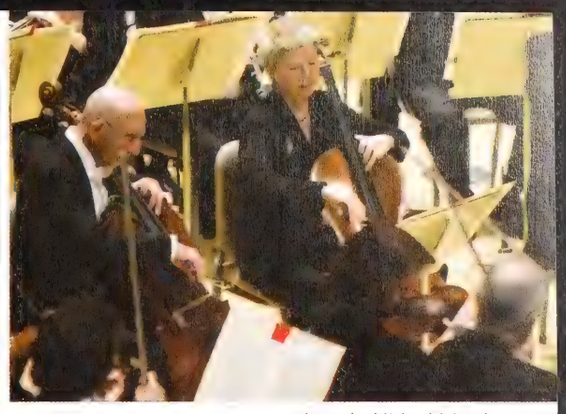


EMC is proud to support the Boston Symphony Orchestra.

The global icon of artistic virtuosity known as the Boston Symphony Orchestra is also the world's largest orchestral organization. The BSO understands the critical role information plays in its business, and turns to information infrastructure solutions from EMC to help keep its intricate operations a miracle of performance. We're proud to help the BSO bring the power of information to life—information that illuminates what's possible and that can move the world forward.

Learn more at www.EMC.com.

EMC², EMC, and where information lives are registered trademarks of EMC Corporation. All other trademarks used herein are the property of their respective owners.
© Copyright 2008 EMC Corporation. All rights reserved.

photos by Michael J. Lutch

Ann M. Philbin • May H. Pierce • Claudio Pincus • Joyce L. Plotkin • Jonathan Poorvu • Dr. John Thomas Potts, Jr. • William F. Pounds • Dr. Tina Young Poussaint • Claire Pryor • Patrick J. Purcell • John Reed • Dr. Carmichael Roberts • Susan Rothenberg • Alan Rottenberg • Joseph D. Roxe • Kenan Sahin • Gilda Slifka • Christopher Smallhorn • Margery Steinberg • Theresa Stone • Patricia L. Tambone • Jean Tempel • Douglas Thomas • Mark D. Thompson • Albert Togut • Diana Osgood Tottenham • Joseph M. Tucci • Robert A. Vogt • David C. Weinstein • Christoph Westphal • James Westra • Patricia Plum Wylde • Dr. Michael Zinner • D. Brooks Zug

OVERSEERS EMERITI

Helaine B. Allen • Marjorie Arons-Barron • Caroline Dwight Bain • Sandra Bakalar • William T. Burgin • Mrs. Levin H. Campbell • Earle M. Chiles • Mrs. James C. Collias • Joan P. Curhan • Phyllis Curtin • Tamara P. Davis • Disque Deane • Betsy P. Demirjian • JoAnne Walton Dickinson • Phyllis Dohanian • Goetz B. Eaton • Harriett Eckstein • George Elvin • Pamela D. Everhart • J. Richard Fennell • Lawrence K. Fish • Peter H.B. Frelinghuysen • Mrs. Thomas Galligan, Jr. • Mrs. James Garivaltis • Dr. Arthur Gelb • Jordan Golding • Mark R. Goldweitz • Michael Halperson • John Hamill • Deborah M. Hauser • Mrs. Richard D. Hill • Marilyn Brachman Hoffman • Lola Jaffe • Michael Joyce • Martin S. Kaplan • Mrs. S. Charles Kasdon • Mrs. Gordon F. Kingsley • David I. Kosowsky • Robert K. Kraft • Benjamin H. Lacy • Mrs. William D. Larkin • Edwin N. London • Frederick H. Lovejoy, Jr. • Diane H. Lupean • Mrs. Charles P. Lyman • Mrs. Harry L. Marks • Joseph C. McNay • Albert Merck • John A. Perkins • Daphne Brooks Prout • Robert E. Remis • John Ex Rodgers • Roger A. Saunders • Lynda Anne Schubert • Mrs. Carl Shapiro • L. Scott Singleton • Charles A. Stakely • Patricia Hansen Strang • Samuel Thorne • Paul M. Verrochi • Robert A. Wells • Mrs. Joan D. Wheeler • Margaret Williams-DeCelles • Mrs. John J. Wilson • Richard Wurtman, M.D.

EXECUTIVE COMMITTEE OF THE BOSTON SYMPHONY ASSOCIATION OF VOLUNTEERS

Aaron J. Nurick, Chair • **Charles Jack,** Vice-Chair, Boston • **Wilma Michaels,** Vice-Chair, Tanglewood • **Audley Fuller,** Secretary • **Richard Dixon,** Co-Chair Education, Boston • **Gerald Dreher,** Co-Chair Membership Administration, Boston • **Ellen Mayo,** Co-Chair Community Outreach and Audience Development, Boston • **Augusta Liebowitz,** Co-Chair Education, Tanglewood • **Alexandra Warshaw,** Co-Chair Membership Administration, Tanglewood • **Howard Arkans,** Co-Chair Community Outreach and Audience Development, Tanglewood • **William Ballen,** Ushers and Programmers Liaison, Tanglewood • **Ken Singer,** Glass House Liaison, Tanglewood

one night,
two great traditions

NEW ENGLAND COFFEE
Official Coffee
of Symphony Hall

"New England Coffee is delighted to be the Official Coffee of the Boston Symphony Orchestra and the Boston Pops. As a family-owned business for over 90 years, we share a commitment to quality and tradition that the BSO has championed for over 125 years. With these common values and a dedication to quality, we invite you to enjoy tonight's performance." - *Jim Kaloyanides*
PRESIDENT AND COO
OF NEW ENGLAND COFFEE



www.newenglandcoffee.com

Administration

Mark Volpe, *Managing Director, Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity*

Anthony Fogg, *Artistic Administrator*

Marion Gardner-Saxe, *Director of Human Resources*

Ellen Highstein, *Director of Tanglewood Music Center, Tanglewood Music Center Directorship endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman*

Bernadette M. Horgan, *Director of Public Relations*

Thomas D. May, *Chief Financial Officer*

Kim Noltemy, *Director of Sales, Marketing, and Communications*

Bart Reidy, *Director of Development—Institutional Giving, Events, and Administration*

Elizabeth P. Roberts, *Director of Development—Campaign and Individual Giving*

Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, Senior Archivist • **Felicia Burrey Elder,** Executive Assistant to the Managing Director • Vincenzo Natale, Chauffeur/Valet • **Claudia Robaina,** Manager of Artists Services • **Benjamin Schwartz,** Assistant Artistic Administrator

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, Director of Concert Operations

H.R. Costa, Technical Director • **Leslie DeRoche,** Concert Operations Administrator • **Vicky Dominguez,** Operations Manager • **Jake Moerschel,** Assistant Stage Manager • **Leah Monder,** Production Manager • John Morin, Stage Technician • **Mark C. Rawson,** Stage Technician • **Mark B. Rulison,** Chorus Manager

BOSTON POPS

Dennis Alves, Director of Artistic Planning

Gina Randall, Administrative/Operations Coordinator • **Margo Saulnier,** Assistant Director of Artistic Planning • **Amanda Severin,** Manager of Artistic Services/Assistant to the Pops Conductor

BUSINESS OFFICE

Sarah J. Harrington, Director of Planning and Budgeting • **Mia Schultz,** Director of Investment Operations and Compliance • **Pam Wells,** Controller

Mimi Do, Budget Manager • **Thomas Engeln,** Budget Assistant • **Michelle Green,** Executive Assistant to the Business Management Team • **Karen Guy,** Accounts Payable Supervisor • **David Kelts,** Staff Accountant • **Minnie Kwon,** Payroll Associate • **John O'Callaghan,** Payroll Supervisor • **Nia Patterson,** Accounts Payable Assistant • **Harriet Prout,** Accounting Manager • **Teresa Wang,** Staff Accountant • **Audrey Wood,** Senior Investment Accountant



AFTER A WHILE, THE ROLLER COASTER JUST ISN'T FUN ANYMORE

Perhaps you're ready for the thrill of steady financial performance?

Are those big drops beginning to make your stomach queasy? Turn to Fiduciary Trust. As an independent financial management company, our investment advice is custom-tailored to meet your needs, not Wall Street's or a corporate parent's. And for our clients that means fewer ups and downs.

Looking for advice you can trust? Visit us at fiduciary-trust.com or call Randy Kinard at 617-574-3432.

FIDUCIARY TRUST

REAP THE DIVIDENDS℠

Investment Management • Estate and Financial Planning
Corporate Trustee • Estate Settlement • Family Office Services
fiduciary-trust.com

DEVELOPMENT

Joseph Chart, Director of Major Gifts • **Nina Jung**, Director of Development Events and Volunteer Outreach • **Ryan Losey**, Director of Foundation and Government Relations • **Jennifer Roosa**, Director of Development Research and Information Systems • **George Triantaris**, Director of Principal and Planned Giving

Amanda Aldi, Data Project Coordinator • **Stephanie Baker**, Campaign Manager • **Susan Beaudry**, Manager of Tanglewood Business Partners • **Emily Borababy**, Manager of Development Communications • **Dulce Maria de Borbon**, Beranek Room Hostess • **Cullen E. Bouvier**, Donor Relations Officer • **Maria Capello**, Grant Writer • **Diane Cataudella**, Associate Director of Donor Relations • **Sabine Chouljian**, Manager of Development Events and Volunteer Services • **Kerri Cleghorn**, Associate Director, Business Partners • **Allison Cooley**, Associate Director of Society Giving • **Emily Diaz**, Donor Information and Data Coordinator • **Marcy Bouley Eckel**, Associate Director of Direct Fundraising • **Laura Frye**, Assistant Manager of Society Giving • **David Grant**, Development Operations Manager • **Barbara Hanson**, Major Gifts Officer • **Emily Horsford**, Manager of Donor Relations • **Sabrina Karpe**, Donor Relations Coordinator • **Angela Kaul**, Assistant Manager of Planned Giving • **Dominic Margaglione**, Donor Ticketing Associate • **Jill Ng**, Senior Major and Planned Giving Officer • **Madge Nimocks**, Development Communications Writer • **Suzanne Page**, Associate Director for Board Relations • **Emily Reeves**, Major Gifts Coordinator • **Amanda Roosevelt**, Executive Assistant • **Laura Sancken**, Coordinator, Development Events and Volunteer Services • **Joyce M. Serwitz**, Major Gifts and Campaign Advisor • **Alexandria Sieja**, Assistant Manager of Development Events and Volunteer Services • **Yong-Hee Silver**, Major Gifts Officer • **Kenny Smith**, Acknowledgment and Gift Processing Coordinator • **Stephanie J. Smith**, Annual Fund Project Coordinator • **Mary E. Thomson**, Associate Director of Corporate Giving • **Szeman Tse**, Assistant Director of Development Research • **Romain Tsiplakis**, Graphic Designer

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, Director of Education and Community Programs

Claire Carr, Manager of Education Programs • **Sarah Glenn**, Assistant Manager of Education and Community Programs • **Emilio Gonzalez**, Manager of Curriculum Research and Development • **Darlene White**, Manager, Berkshire Education and Community Programs

FACILITIES

C. Mark Cataudella, Director of Facilities

SYMPHONY HALL OPERATIONS **Christopher Hayden**, Facilities Manager • **Tyrone Tyrell**, Security and Environmental Services Manager

Charles F. Cassell, Jr., Facilities Compliance and Training Coordinator • **Stella Easland**, Switchboard Operator • **Michael Finlan**, Switchboard Supervisor • **Judith Melly**, Facilities Coordinator • **Shawn Wilder**, Mailroom Clerk

MAINTENANCE SERVICES **Jim Boudreau**, Electrician • **Thomas Davenport**, Carpenter • **Michael Frazier**, Carpenter • **Paul Giaimo**, Electrician • **Steven Harper**, HVAC • **Sandra Lemerise**, Painter • **Michael Maher**, HVAC **ENVIRONMENTAL SERVICES** **Landel Milton**, Lead Custodian • **Rudolph Lewis**, Assistant Lead Custodian • **Desmond Boland** • **Julien Buckmire** • **Claudia Ramirez Calmo** • **Angelo Flores** • **Gaho Boniface Wahi**

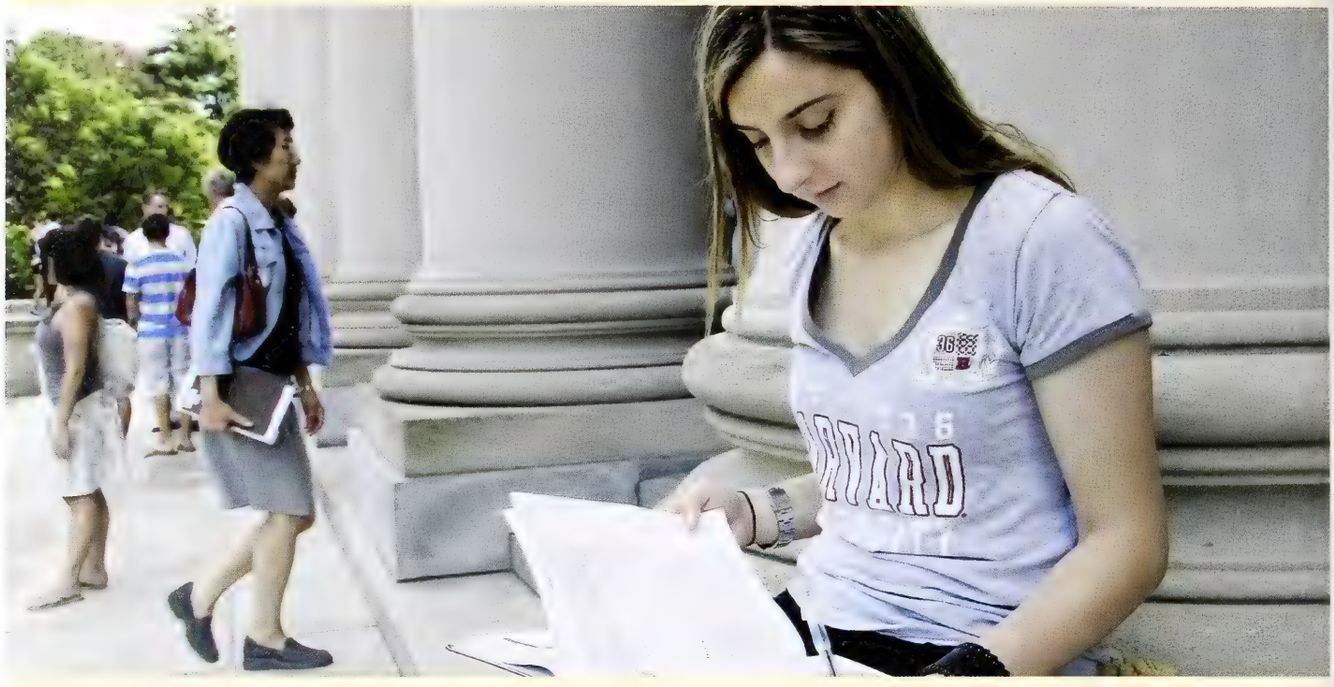
TANGLEWOOD OPERATIONS **David P. Sturma**, Director of Tanglewood Facilities and BSO Liaison to the Berkshires

Ronald T. Brouker, Supervisor of Tanglewood Crew • **Robert Lahart**, Electrician • **Peter Socha**, Carpenter • **Robert Casey** • **Stephen Curley** • **Richard Drumm** • **Bruce Huber**

HUMAN RESOURCES

Susan Olson, Human Resources Recruiter • **Heather Mullin**, Human Resources Manager • **Kathleen Sambuco**, Benefits Manager

this summer | Harvard



Join a vibrant community of motivated students and distinguished faculty at Harvard Summer School.

- Courses on campus, online, and abroad
- Seven-week session
- Programs for high school and college students, and adults

HARVARD SUMMER SCHOOL

www.summer.harvard.edu

INFORMATION TECHNOLOGY

Timothy James, Director of Information Technology

Guy W. Brandenstein, User Support Specialist • **Andrew Cordero**, Manager of User Support • David Tucker, Infrastructure Systems Manager • **Brian Van Sickle**, User Support Specialist

PUBLIC RELATIONS

Kathleen Drohan, Associate Director of Public Relations • **Taryn Lott**, Public Relations Supervisor

PUBLICATIONS

Marc Mandel, Director of Program Publications

Robert Kirzinger, Assistant Director of Program Publications—Editorial • **Eleanor Hayes McGourty**, Assistant Director of Program Publications—Production and Advertising

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, Ticket Operations Manager • **Helen N.H. Brady**, Director of Group Sales • **Alyson Bristol**, Director of Corporate Sponsorships • **Sid Guidicianne**, Front of House Manager • **James Jackson**, Call Center Manager • **Roberta Kennedy**, Buyer for Symphony Hall and Tanglewood • **Sarah L. Manoog**, Director of Marketing Programs • **Michael Miller**, Director of Ticketing

Megan Bohrer, Group Sales Coordinator • **Gretchen Borzi**, Marketing Production Manager • Rich Bradway, Associate Director of E-Commerce and New Media • **Samuel Brewer**, SymphonyCharge Representative • **Allegra Brooke**, Corporate Sponsorship Coordinator • **Lenore Camassar**, Associate Manager, SymphonyCharge • **Theresa Condito**, Access Services Administrator/Subscriptions Associate • **Susan Coombs**, SymphonyCharge Coordinator • **Jonathan Doyle**, Junior Graphic Designer • **Paul Ginocchio**, Manager, Symphony Shop and Tanglewood Glass House • **Erin Glennon**, Graphic Designer • **Randie Harmon**, Customer Service and Special Projects Manager • **Matthew Heck**, Marketing Projects Coordinator • **Michael King**, Subscriptions Associate • **Michele Lubowsky**, Associate Subscriptions Manager • **Jason Lyon**, Group Sales Manager • **Laura Maas**, Merchandising Assistant • **Ronnie McKinley**, Ticket Exchange Coordinator • **Maria McNeil**, SymphonyCharge Representative • **Michael Moore**, E-Commerce Marketing Analyst • **Doreen Reis**, Marketing Coordinator for Advertising • **Andrew Russell**, Senior Manager, Corporate Sponsorships • **Laura Schneider**, Web Content Editor • **Robert Sistare**, Subscriptions Representative • **Kevin Toler**, Art Director • **Himanshu Vakil**, Web Application Lead • **Stacy Whalen**, Manager, Corporate Sponsor Relations

BOX OFFICE **David Chandler Winn**, Manager • **Megan E. Sullivan**, Assistant Manager

BOX OFFICE REPRESENTATIVES Mary J. Broussard • Arthur Ryan

EVENT SERVICES **Kyle Ronayne**, Director of Event Administration • **Tony Bennett**, Café Supervisor/Pops Service Staff Manager • **Kristin Jacobson**, Senior Sales Manager • **Sean Lewis**, Manager of Venue Rentals and Events Administration • **Cesar Lima**, Assistant Food and Beverage Manager • **James Sorrentino**, Bar Manager

TANGLEWOOD MUSIC CENTER

Andrew Leeson, Budget and Office Manager • **Karen Leopardi**, Associate Director for Faculty and Guest Artists • **Michael Nock**, Associate Director for Student Affairs • **Gary Wallen**, Manager of Production and Scheduling

Stately Meets State-of-the-Art



The Woodlands at Belmont Hill



Two- and three-bedroom luxury townhomes ~
Surrounded by nature, yet just nine miles from Boston.

Visit our designer model homes open daily
from 10 a.m. to 5 p.m. *(Thursdays by appointment only)*
or call **617-489-4898** for a private showing.

3 Stables Way, Belmont, MA 02478
www.TheWoodlandsAtBelmontHill.com

developer of exceptional properties. Prices subject to change without notice.

BSO News

Tanglewood Festival Chorus and John Oliver Mark 40th Anniversary with "Elijah" This Week

The Tanglewood Festival Chorus and its founding conductor John Oliver kick off their 40th-anniversary celebrations with this week's performances of Mendelssohn's *Elijah*, to be repeated at Carnegie Hall in New York this coming Monday night. Founded by John Oliver in 1970, the ensemble was first heard on April 11, 1970, in a performance of Beethoven's Ninth Symphony with Leonard Bernstein conducting the Boston Symphony Orchestra. Also marking the anniversary this month will be the release of a new CD, on BSO Classics, of live performances taken from the chorus's appearances in Seiji Ozawa Hall at Tanglewood, including music of Bach, Bruckner, Copland (*In the Beginning*, featuring mezzo-soprano Stephanie Blythe), Antonio Lotti, and Frank Martin. The celebrations will continue with the chorus's performances this summer at Tanglewood, and during the 2010-11 Symphony Hall season. This summer at Tanglewood the chorus will join the BSO for performances of Mahler's Symphony No. 2 (opening the BSO's summer season on July 9), Stravinsky's *Symphony of Psalms* and Mozart's Requiem (in a single program on July 16), Poulenc's *Gloria* and Holst's *The Planets* (also in a single program, on August 27), and the traditional season-ending performance of Beethoven's Symphony No. 9 (August 29), the latter concert to open with Bach's *Jesu meine Freude* led by John Oliver. Also this summer the chorus will perform Mahler's Symphony No. 3 with the Tanglewood Music Center Orchestra (July 17) and give its annual Friday Prelude Concert in Ozawa Hall (July 9). To read more about the Tanglewood Festival Chorus and John Oliver, see pages 79-83 of this week's program book.

BSO Food Drive to Benefit Greater Boston Food Bank April 1–3 at Symphony Hall

The Boston Symphony Orchestra is holding a canned food drive in conjunction with the BSO concerts on April 1, 2, and 3, to benefit the Greater Boston Food Bank. A complementary online Virtual Aid Food Drive has also been set up to accept monetary donations to the Greater Boston Food Bank (visit www.bso.org/fooddrive). The BSO's food drive is taking place in connection with "Orchestras Feeding America," a nationwide project of the League of American Orchestras. The "Orchestras Feeding America" program was launched in 2009 with 250 orchestras participating nationwide to collect over 200,000 pounds of food.

Food drive receptacles will be available in both the Massachusetts Avenue and Cohen Wing entrances before concerts and during intermission. Although patrons with tickets are especially encouraged to support the drive, others may drop off canned goods during the hour before concerts (7-8 p.m.). The BSO food drive can only accept canned food items, including canned tuna, chicken, or other meats, canned vegetables and fruit, and canned juices, soups, and pasta. For safety reasons, the Greater Boston Food Bank does not accept baby food, baby formula, and glass containers.

Tickets for the 2010 Tanglewood Season On Sale Now

Music Director James Levine opens the BSO's 2010 Tanglewood season on July 9 with Mahler's Symphony No. 2, *Resurrection*, featuring soprano Layla Claire, mezzo-soprano Stephanie Blythe, and the Tanglewood Festival Chorus, which celebrates its 40th anniversary this summer. Maestro Levine's performances also include, among other things, BSO performances of Mahler's Symphony No. 4 and Mozart's Requiem; a BSO program of music by the four Strausses (both Johanns, Josef, and Richard); a BSO concert performance of Mozart's delightful comic opera *The Abduction from the Seraglio*, and a fully staged Tanglewood Music Center production of Richard Strauss's *Ariadne auf Naxos*. Also among those performing with the BSO this summer are conductors Christoph von Dohnányi, Charles Dutoit, Rafael Frühbeck de Burgos, Giancarlo Guerrero, Kurt Masur, Ludovic Morlot, Robert Spano, Shi-Yeon Sung, and David Zinman; soloists Emanuel Ax, Joshua Bell, Richard Goode, Hilary Hahn, Lynn Harrell, Yo-Yo Ma, Peter Serkin, Gil Shaham, Christian Tetzlaff, Jean-Yves Thibaudet, Dawn Upshaw, and Pinchas Zukerman, and BSO principals Steven Ansell and Thomas Martin. Complete details of this summer's programs are available at bso.org; or, to request a brochure, call (617) 266-1492. Bank of America is proud to return for the third season as the exclusive season sponsor of Tanglewood.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses Mendelssohn's *Elijah*. In the weeks ahead, Robert Kirzinger discusses John Harbison's new, BSO-commissioned Double Concerto for violin and cello and Mahler's Symphony No. 7 (April 8-10), Harlow Robinson of Northeastern University discusses Ligeti, Shostakovich, and Tchaikovsky (April 13-17), and Elizabeth Seitz of the Boston Conservatory discusses Strauss and Mozart (April 22-27).

This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (1928-2009), who was the BSO's Director of Publications from 1976 to 1979, and whose program notes continue to appear frequently in this program book. Upon joining the BSO staff (after twelve years as the nationally influential classical music critic of the *Boston Globe*), Michael made it his business to revitalize the BSO program book with notes that set a new, modern standard in their unique blend of history, analysis, cultural context, personal observation, and intellectual acumen. It was also he who laid the groundwork for the BSO's continuing series of pre-concert talks, which grew from his wildly popular Open Rehearsal series to today's talks given before every BSO subscription concert. Upon leaving Boston he became program annotator for the San Francisco Symphony and then also for the New York Philharmonic. His influence as a teacher, scholar, writer, and music administrator continues to be deeply felt throughout the world of symphonic music and music education in the United States.

Upcoming "Symphony+" Events

"Symphony+" is a series of pre- and post-concert events that enhance the overall concert experience by connecting food, literature, and the performing and visual arts to BSO concerts at Symphony Hall. All events at Symphony Hall are free of charge to ticket holders; off-site events require an additional charge. "Project Tchaikovsky," the orchestra's second annual fashion contest (following last year's inaugural fashion contest, "Project Mozart"), is being held in conjunction with the BSO's April concerts featuring Tchaikovsky's Symphony No. 2 (April 13-17). "Project Tchaikovsky" showcases evening wear created by local designers and design students, inspired by music of the great Russian composer. On Tuesday, April 13, and Thursday, April 15, BSO patrons and local fashion experts will vote for their favorite designs, with the winner to be announced at a post-concert reception and fashion show on April 15. The following week, "Symphony+" events include season-ending post-concert receptions on Friday afternoon, April 23, and Tuesday night, April 27, in Higginson Hall. Please check bso.org for further details.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 91 OF THIS PROGRAM BOOK.

The Catherine and Paul Buttenwieser Concert, Thursday, April 1, 2010

The BSO performance of April 1 is supported by a generous gift to the Symphony Annual Fund from Great Benefactors Catherine and Paul Buttenwieser. Dr. Buttenwieser has been a Trustee of the BSO since 2000 and previously served as an Overseer from 1998 to 2000. Paul's interest in music began at a young age, when he studied piano, violin, clarinet, and conducting as a child and teenager. With his wife, they have developed their lifelong love of music and have attended the BSO's performances in Boston and at Tanglewood for over 50 years. The Buttenwiesers have supported numerous initiatives at the BSO, including BSO commissions of new works, Opening Nights at Symphony and Tanglewood, and fellowships at the Tanglewood Music Center, and they have endowed a First Violin Chair. Paul and Katie chaired Opening Night at Symphony in 2008, and Paul is a member of the Campaign Steering Committee.

The Buttenwiesers support many arts organizations in Boston. Paul is chairman of the Institute of Contemporary Art, an honorary trustee of the Museum of Fine Arts, trustee of the American Repertory Theater, member of the President's Advisory Council at Berklee College of Music, and a member of the Boston Public Schools Arts Advisory Board. The Buttenwiesers are also deeply involved with the community and social justice. In 1988, Paul and Katie founded the Family-to-Family Project, an agency that works with homeless families in eastern Massachusetts. Katie, who is a social worker, spent most of her career in the area of early child development before moving into hospice and bereavement work. She is a graduate of Mt. Holyoke College and Boston University School of Social Work. Paul is a psychiatrist who specializes in children and adolescents, and is also a writer. He is a graduate of Harvard College and Harvard Medical School.

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. through June 23, and on the second Saturday of every month at 2 p.m. through June 12. The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

WHAT DO YOU PACK FOR A TRIP TO THE AFTERLIFE?



DIG DEEPER AT

THE SECRETS OF TOMB 10A

EGYPT 2000 BC

MUSEUM OF FINE ARTS, BOSTON

NOW THROUGH JUNE 27, 2010

mfa BOSTON

WWW.MFA.ORG

FREE WITH ADMISSION!
NO TICKETS REQUIRED

The exhibition is supported by Bank of America

Major funding is provided by The Calderwood Charitable Foundation.

Additional support for the exhibition is provided by INSTITUTE of Museum and Library SERVICES

Above: Front side panel of outer coffin of Djehutynakht (detail), Egyptian, Middle Kingdom, late Dynasty 11–early Dynasty 12, 2010–1961 BC. Cedar. Harvard University–Boston Museum of Fine Arts Expedition.

BSO Business Partners An Instrumental Investment

Members of BSO Business Partners, an annual corporate membership program, help the orchestra reach the largest audience of any symphonic organization in the world. Whether presenting free concerts throughout Boston and eastern Massachusetts, or providing innovative programs such as "Musicians in the School," in which orchestra members teach in middle schools to help foster an interest in classical music in young people, BSO Business Partners play a vital role in deepening the community impact of the BSO, ensuring that orchestral music remain relevant and accessible to all. BSO Business Partners are eligible for a variety of exclusive benefits that promote corporate recognition, such as named concerts and program listings; special events that advance business networking; and behind-the-scenes tours and VIP ticketing assistance. Among their clients, employees, and the greater community, BSO Business Partners are applauded for supporting the Boston Symphony Orchestra. For more information about becoming a BSO Business Partner, contact Kerri Cleghorn, Associate Director, Business Partners, at kcleghorn@bso.org or (617) 638-9277.

Join the BSO Family: Become a Friend of the BSO

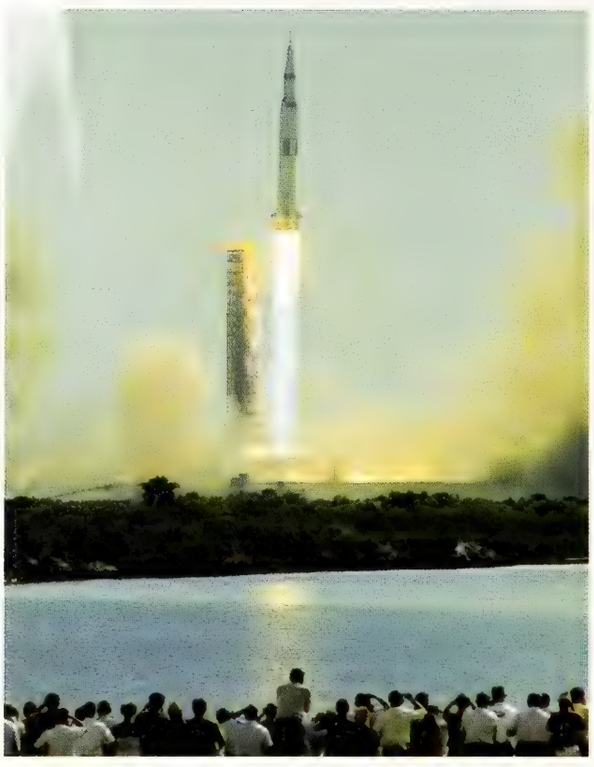
For $75, you can become a Friend of the BSO and receive our online newsletter, *InTune*. Featuring special articles with exclusive news about life at the BSO, *InTune* also provides advance announcements about unique activities and benefits that, depending on giving level, are offered to Friends of the BSO. Attending working rehearsals, opportunities to engage first-hand with BSO musicians, and advance ticket ordering are among the privileges of membership. In addition, Friends enjoy connecting with like-minded individuals who share a commitment to the BSO and its artistic mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at friendsofthebso@bso.org or (617) 638-9276. If you're already a Friend and you're not receiving *InTune*, please let us know at intune@bso.org.

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble closes its 2009-10 season with Fauré's Piano Quintet No. 1, Opus 89, and Brahms's Piano Quintet in F minor, Opus 34, on Friday, April 9, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, April 11, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are BSO violinist Julianne Lee, violinist Sharan Leventhal, violist Beth Guterman, and pianist Randall Hodgkinson. Tickets are $24, with discounts for seniors and students. For more information, visit bostonartistsensemble.org or call (617) 964-6553.

On Sunday afternoon, April 11—Yom HaShoah, Holocaust Remembrance Day—at 3 p.m., the Terezín Music Foundation (TMF) and Temple Israel of Boston present "Silenced Voices," a concert featuring the Hawthorne String Quartet, BSO clarinetist Thomas Martin, and the Quincy Choral Society under the direction of John Nichols in a program honoring artists sustained by their music in the Terezín concentration camp. The program includes chamber music by Gideon Klein and Karel Svenk, as well as the 2009 TMF commission, *Songs of Sorrow and Hope* by Boston-born composer Stephen Feigenbaum. The event takes place in Levy Auditorium at Temple Israel, 477 Longwood Avenue, Boston. Admission is free. For more information, call (617) 566-3960.

Ronald Knudsen leads the New Philharmonia Orchestra in its final "Family Connections" concert of the 2009-10 season on Sunday, April 11, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton Centre. The program includes a musical setting by John Tarrh, the New Phil's composer in residence, of Bernard Waber's beloved children's book *Lyle Lyle Crocodile*, and a string showcase fea-



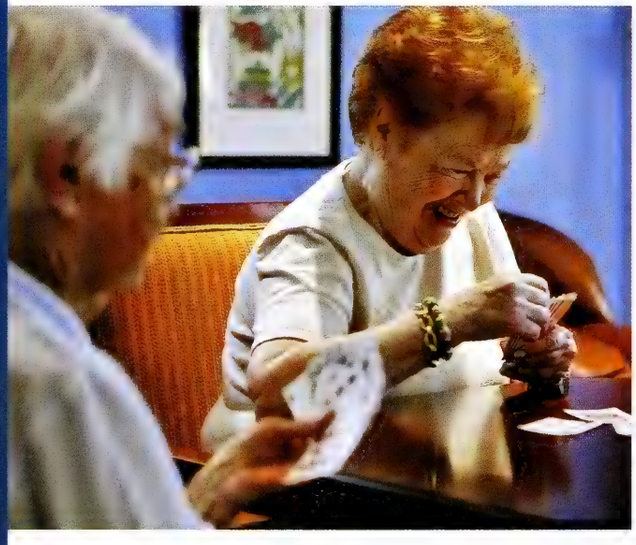
Technically it carried three.
But millions were on board.

JFK

The moon landing 40th anniversary.
See how it began at the
JFK Presidential Library and Museum.
Columbia Point, Boston. jfklibrary.org

Media Sponsors WCVB TV BOSTON 5 THE PHOENIX

The Florida Alternative



Relax in your own private apartment furnished by Goddard House in Brookline. We'll add warmth to your short term stay with our own special mixture of three meals a day, personal care, 24-hour staffing, reminders for medication, stimulating programs, weekly housekeeping and ….a lively community of friends.

For a taste of Goddard House in Brookline call Emily Judd at 617.731.8500 x105 or take a tour at www.goddardhouse.org

GODDARD HOUSE IN BROOKLINE
The Recipe for Living

ASSISTED LIVING SHORT TERM STAYS - *The Recipe for Living*

turing students from the Suzuki School of Newton. Tickets are $15, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit www.newphil.org

Frank Epstein leads the New England Conservatory Percussion Ensemble in concert on Sunday, April 11, at 8 p.m. at NEC's Jordan Hall. Admission is free.

The Walden Chamber Players, whose membership includes BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Thomas Martin, clarinet, and Richard Ranti, bassoon, perform on Sunday, April 18, at 8 p.m. as part of South Berkshire Concerts at Bard College at Simon's Rock, Great Barrington. The program includes Krenek's *Parvula corona musicalis*, Opus 122, for string trio, Rands's...*in the receding mist*.... for flute, harp, and string trio, Roussel's Trio for flute, viola, and cello, Opus 40, Hindemith's Duet for viola and cello, and Beethoven's Serenade for string trio, Opus 8. Admission is free, with a suggested contribution of $10. No advance reservation is required; tickets are available at the door as of 7:15 p.m. on the day of the concert.

BSO violist Michael Zaretsky and pianist Randall Hodgkinson perform J.S. Bach's Three Sonatas for viola and piano, BWV 1027-1029, and Brahms's Two Sonatas for viola and piano, Opus 120, on Monday, April 26, at 8 p.m. at St. Paul's Episcopal Church, 15 St. Paul Street in Brookline. For ticket information, call (617) 566-4953.

The Walter Piston Society: Protect your Income *and* Support the BSO

By remembering the BSO in your estate plans, you become a member of the BSO's Walter Piston Society. Named for Pulitzer Prize-winning composer and noted musician Walter Piston, who endowed the BSO's principal flute chair with a bequest, the Piston Society recognizes and honors those who have provided for the future of the Boston Symphony Orchestra, Boston Pops, or Tanglewood through one of a variety of irrevocable deferred gifts, or by including the BSO in their long-term plans. Members of the Walter Piston Society have the opportunity to connect with like-minded music lovers through a variety of benefits, including invitations to events, lectures, and seminars in Boston and at Tanglewood. In addition, Walter Piston Society members are recognized in program books and the BSO's annual report. For more information, please contact George Triantaris, Director of Principal and Planned Giving, at gtriantaris@bso.org or (617) 638-9268.

The Information Table: Find Out What's Happening At the BSO

Are you interested in upcoming BSO concert information? Special events at Symphony Hall? BSO youth activities? Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you'll find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

ARRIVE ON A HIGH NOTE

THE COMMONWEALTH WAY

Music moves the soul.
Commonwealth moves you wherever you need to go with virtuoso service.



Commonwealth provides the finest chauffeured transportation services in Boston, New York, and all around the globe.

We're also proud of our history of supporting our environment, our community and its cultural foundations.

Commonwealth Worldwide is honored to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops.



COMMONWEALTH WORLDWIDE[SM]
CHAUFFEURED TRANSPORTATION

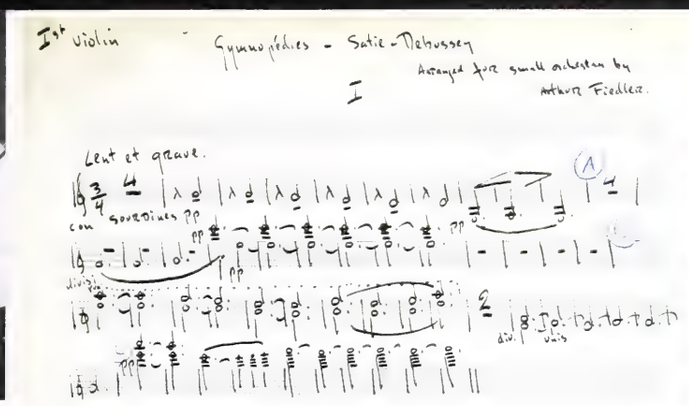
THE INNER CITY 100 ICIC Inc.

Six time winner of Inc. Magazine's ICIC Top 100 Fastest Growing Inner City Companies in the U.S. and Boston Magazine's Four time winner of the Best of Boston Award for "Best Car Service."

BEST OF BOSTON 2009
Awarded by Boston magazine

800.558.5466 or 617.779.1919 • commonwealthlimo.com







ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level).

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)

ONE DAY UNIVERSITY®
at Tanglewood

HISTORY. PSYCHOLOGY. DVOŘÁK (thrice!)

On Saturday, August 28, 2010

Join acclaimed professors from Yale, Amherst and Tufts for three stimulating presentations in Ozawa Hall. Then join conductor David Zinman as he leads the Boston Symphony Orchestra in two classical masterworks: Brahms' Piano Concerto No. 2, with Emanuel Ax, and Dvořák's *New World* Symphony.

The Two Americas of Antonin Dvořák
SOL GITTLEMAN ■ Tufts University
In 1892, as Ellis Island opened its doors to millions of immigrants, Dvořák arrived in New York in great luxury. He never saw Ellis Island, but would compose a work that would link him to, and musically define, the New World forever.

The Science of Mind Over Body
CATHERINE SANDERSON ■ *Amherst*
What's happening in our brain affects nearly everything in the body, frequently producing surprising and remarkable results. Come take a fascinating one hour tour of the mind.

Pinnacle Experience: Inside Brahms Piano Concerto No.2 and Dvořák's *New World* Symphony
CRAIG WRIGHT ■ *Yale University*
In the late 19th century Brahms and Dvořák were arguably the two most famous composers in the Western world. This lecture will discuss the history of both works and then pose a strategy for embracing them.

BOSTON SYMPHONY ORCHESTRA
BRAHMS Piano Concerto No. 2
DVOŘÁK Symphony No. 9,
From the New World
David Zinman, conductor
Emanuel Ax, piano

EVENT SCHEDULE *for* AUGUST 28, 2010
■ *LECTURES TAKE PLACE IN OZAWA HALL* ■

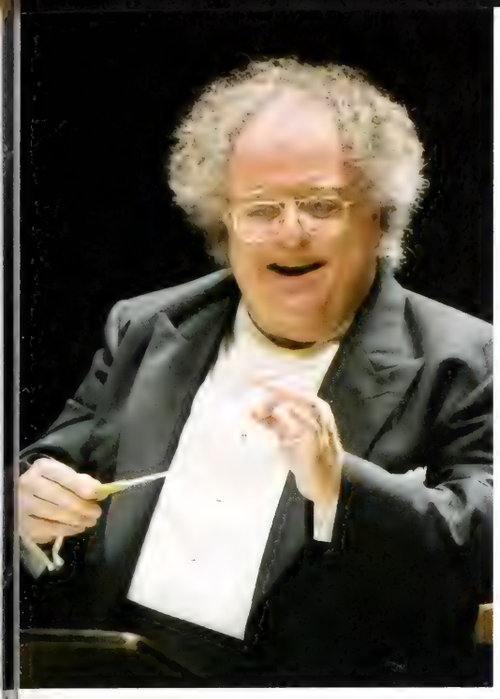
1:30-2:30 pm	*Check in*
2:30-3:40 pm	SOL GITTLEMAN, University Professor, Tufts
3:40-4:00 pm	*Break*
4:00-5:10 pm	CATHERINE SANDERSON, Professor of Psychology, Amherst
5:10-5:30 pm	*Break*
5:30-6:40 pm	CRAIG WRIGHT, Professor of Music, Yale
6:40-8:00 pm	*Boxed Dinner*, Hawthorne Tent
8:30-10:30 pm	BOSTON SYMPHONY ORCHESTRA Koussevitzky Music Shed

GENERAL REGISTRATION: $299
Advance purchase required

Each registration includes all three professor presentations, boxed dinner, and one Section 17-20 Shed concert ticket at Tanglewood (Route 183, West Street, Lenox, MA)

To register, or for more information, call
888-266-1200
or visit us online at:
www.tanglewood.org/onedayu

Tanglewood is registered service mark of the Boston Symphony Orchestra, Inc.



Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Songs of Love and Sorrow* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Ravel's complete *Daphnis et Chloé* (which recently won the Grammy Award for Best Orchestral Performance of 2009), Brahms's *Ein deutsches Requiem*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Simon Boccanegra* and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director



WOODSTOCK

Est. 1929

Creating and preserving wealth for more than seventy-five years

A wealth management firm providing highly personalized financial counseling and investment services to high net-worth individuals and their families, trustees, corporations and philanthropic institutions.

For more information, please contact Paul D. Simpson at 617.896.8531

27 School Street, Boston, MA 02108 | 617.227.0600 | www.woodstockcorp.com | psimpson@woodstockcorp.com

of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, the NEA Opera Award from the National Academy of the Arts, and, most recently, in December 2009, the first Bard Award in Vocal Arts from the Bard College Conservatory of Music.



Boston Symphony Orchestra

2009–2010

JAMES LEVINE
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang #
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Sheila Fiekowsky *
Muriel C. Kasdon and Marjorie C. Paley chair

Jennie Shames *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Valeria Vilker Kuchment *
Theodore W. and Evelyn Berenson Family chair

Tatiana Dimitriades *
Stephanie Morris Marryott and Franklin J. Marryott chair

Si-Jing Huang *
Catherine and Paul Buttenwieser chair

Nicole Monahan *
Mary B. Saltonstall chair, fully funded in perpetuity

Wendy Putnam *
Kristin and Roger Servison chair

Xin Ding *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Glen Cherry *

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

(position vacant)

Ronald Knudsen
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Joseph McGauley
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Nancy Bracken *

Aza Raykhtsaum *
Robert Bradford Newman chair, fully funded in perpetuity

Bonnie Bewick *

James Cooke *

Victor Romanul *
Bessie Pappas chair

Catherine French *

Jason Horowitz *

Julianne Lee *

Yuncong Zhang *

VIOLAS

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka *

Rebecca Gitter *

CELLOS

Jules Eskin §
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme *
Lillian and Nathan R. Miller chair

Adam Esbensen *

Blaise Déjardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

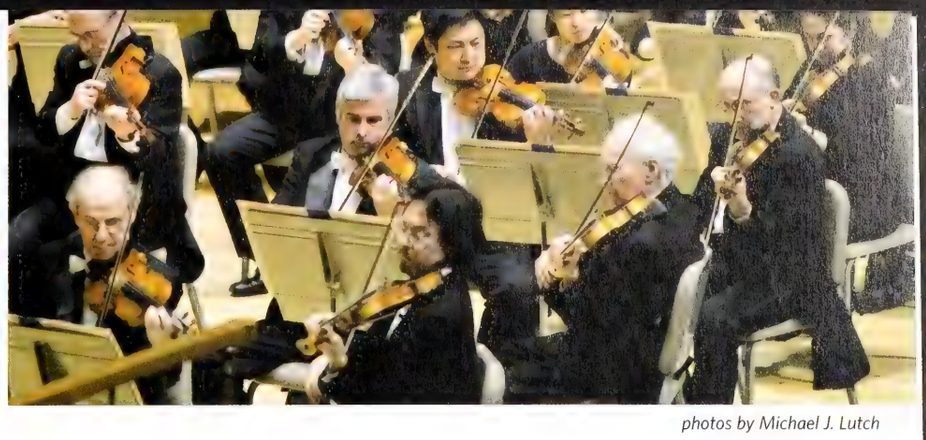
FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Benjamin Wright
Arthur and Linda Gelb chair

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

(position vacant)
Ford H. Cooper chair, endowed in perpetuity in 1984

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

LIBRARIANS

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

ASSISTANT CONDUCTORS

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

Shi-Yeon Sung

PERSONNEL MANAGERS

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

STAGE MANAGER

John Demick

* *participating in a system of rotated seating*

$\S$ *on sabbatical leave*

\# *on leave*



BY ITSELF, IT'S NOT MUCH.

But put it together with 87 others and you get an unforgettable sound.
And no other piano offers the performance and lasting value of a Steinway.

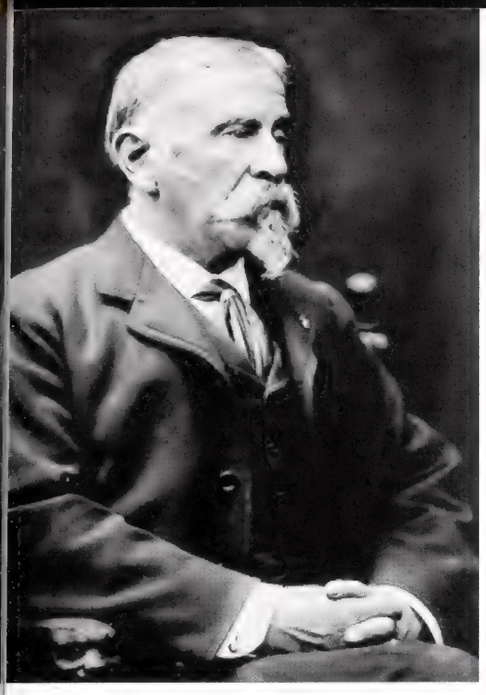
Visit an M. Steinert & Sons showroom near you to explore the world's finest pianos, including Steinway, Boston, Essex and Roland.



M. Steinert & Sons

Steinway & other pianos of distinction

800-944-2498
www.msteinert.com
Boston • Natick



BSO Archives

A Brief History of the Boston Symphony Orchestra

Now in its 129th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

At Brookhaven, lifecare living is as good as it looks.



Brookhaven at Lexington offers an abundance of opportunities for intellectual growth, artistic expression and personal wellness. Our residents share your commitment to live a vibrant lifestyle in a lovely community.

Call today for a tour!
781.863.9660 • 800.283.1114
www.brookhavenatlexington.org

BROOKHAVEN
AT LEXINGTON
A Full-Service Lifecare Retirement Community

CARF
EQUAL HOUSING OPPORTUNITY

CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com



BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston



BSO Archives

Rush ticket line at Symphony Hall, probably in the 1930s

Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a



BSO Archives

Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

year as music advisor and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera. In late summer 2007, he and the BSO made their first European tour together, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

JAMES LEVINE, MUSIC DIRECTOR
BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

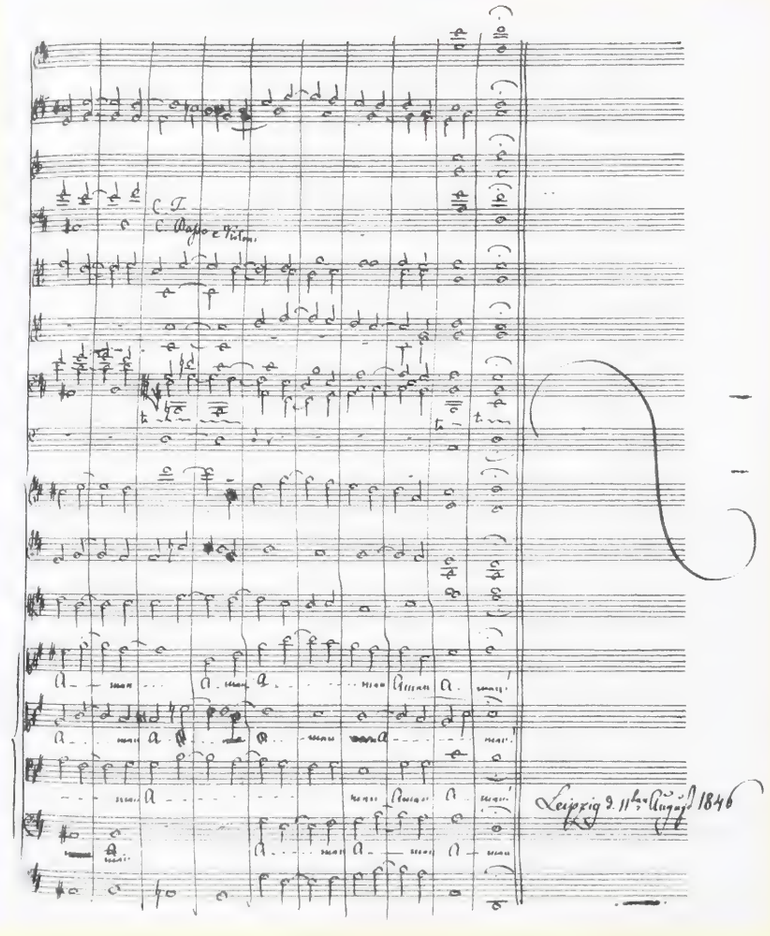
Thursday, April 1, 8pm | **THE CATHERINE AND PAUL BUTTENWIESER CONCERT**

Friday, April 2, 8pm

Saturday, April 3, 8pm

RAFAEL FRÜHBECK DE BURGOS conducting

Please note that James Levine has had to withdraw from his final concerts of the BSO season due to ongoing back problems. We are fortunate that Rafael Frühbeck de Burgos was available to lead these performances of "Elijah" at short notice.



Final autograph page of the full score of "Elijah," dated Leipzig, August 11, 1846

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
129th Season, 2009-2010

Thursday, April 1, 8pm
Friday, April 2, 8pm
Saturday, April 3, 8pm

Please note that tenor Aleksandrs Antonenko has had to cancel his appearances here this week because of a throat infection. We are fortunate that Anthony Dean Griffey was available to sing in these performances of "Elijah" at very short notice.

Anthony Dean Griffey



Grammy Award-winning American tenor Anthony Dean Griffey has performed at the great international opera houses, among them the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Houston Grand Opera, Glyndebourne, Opéra National de Paris, and Teatro Comunale di Firenze. He is also a regular guest with major orchestras worldwide, as well as at prominent festivals including Tanglewood, Ravinia, Mostly Mozart, Saito Kinen, and the Proms in London. Concert engagements in 2009-10 include performances with the New York Philharmonic of Stravinsky's *Oedipus Rex* under Valery Gergiev and Beethoven's *Missa Solemnis* under Alan Gilbert; Beethoven's Ninth Symphony and highlights from *Fidelio* with Michael Tilson Thomas and the New World Symphony; Mahler's *Das Lied von der Erde* with the London Symphony Orchestra under Bernard Haitink and with the Radio Filharmonisch Orkest Holland at the Concertgebouw, where he also reprises Britten's *War Requiem*; the Preacher in Ricky Ian Gordon's *The Grapes of Wrath* with the Collegiate Chorale at Carnegie Hall; the title role in Britten's *Peter Grimes* with Western Australia Opera; and New York City Opera's Opening Gala. His 2008 performance as Peter Grimes with the Metropolitan Opera was broadcast live in HD to movie theaters worldwide and released on DVD. He can also be seen on DVD in Weill's *Rise and Fall of the City of Mahagonny*; the Metropolitan Opera's *Tristan und Isolde*; and the world premiere of André Previn's *A Streetcar Named Desire* with San Francisco Opera. His latest recordings are of Mahler's Symphony No. 8: with Michael Tilson Thomas and the San Francisco Symphony, and with Lorin Maazel and the New York Philharmonic on iTunes. He can also be heard in Britten's *War Requiem* with Kurt Masur and the London Philharmonic, Previn's *A Streetcar Named Desire*, Poulenc's *Les Mamelles de Tirésias* led by Seiji Ozawa, *I lombardi* with James Levine, Amy Beach's *Cabildo*, and *Of Mice and Men* with Houston Grand Opera. He performs recitals this season at the Kennedy Center Terrace Theater, presented by the Vocal Arts Society, and at Lawrence University with pianist Warren Jones; he has previously performed recitals for Ravinia, the Philadelphia Chamber Music Society, the Schubert Club in Saint Paul, and the Cleveland Art Song Festival. André Previn composed a song cycle for his successful New York solo recital debut at Carnegie Hall's Zankel Hall in 2004. Since his Boston Symphony debut in January 1999, Anthony Dean Griffey has sung music of Britten, Previn, and Beethoven with the orchestra. As a Tanglewood Music Center Vocal Fellow, he sang the title role of *Peter Grimes* in a Tanglewood production of that opera led by Seiji Ozawa in 1996.

MENDELSSOHN "ELIJAH," ORATORIO ON TEXTS FROM THE OLD TESTAMENT, OPUS 70

PART I

{ INTERMISSION }

PART II

SHENYANG, BASS-BARITONE (ELIJAH)

CHRISTINE BREWER, SOPRANO
(THE WIDOW; THE ANGEL; SOPRANO SOLOS)

STEPHANIE BLYTHE, MEZZO-SOPRANO
(AN ANGEL; QUEEN JEZEBEL; ALTO SOLOS)

ALEKSANDRS ANTONENKO, TENOR
(OBADIAH; AHAB; TENOR SOLOS)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, CONDUCTOR

ENSEMBLE SOLOISTS:
MEREDITH HANSEN, SOPRANO
GIGI MITCHELL-VELASCO, MEZZO-SOPRANO
STEVEN THARP, TENOR
DAVID KRAVITZ, BASS-BARITONE
RYAN WILLIAMS, BOY SOPRANO

Text and translation begin on page 52.

CELEBRATING THE 40TH ANNIVERSARY OF THE TANGLEWOOD FESTIVAL CHORUS

THESE PERFORMANCES BY THE TANGLEWOOD FESTIVAL CHORUS ARE SUPPORTED BY THE ALAN J. AND SUZANNE W. DWORSKY FUND FOR VOICE AND CHORUS.

UBS IS PROUD TO SPONSOR THE BSO'S 2009-2010 SEASON.

These concerts will end about 10:40.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, watch alarms, and other electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

THIS MONTH

Music *at the* Gardner

World Class Concerts in an Intimate Setting



Sunday Concert Series • SUNDAYS AT 1:30PM

APRIL 11
Gleb Ivanov, piano
Schubert, Liszt, Prokofiev

APRIL 18
Claremont Trio
Travels with the Claremonts: Czechoslovakia
Smetana, Dvořák

APRIL 25
Belcea String Quartet
Beethoven, Szymanowski, Bartók

MAY 2
Hahn-Bin, violin
Young Artists Showcase—First Prize Winner,
2009 Young Concert Artists International Auditions
Grieg, Ravel, De Falla, and more

MAY 9
Musicians from Marlboro
Boccherini, Stravinsky, Schubert

- Concerts every Sunday at 1:30pm
- Café open 11am-4pm
- Tickets online, by phone, or at the door
- Full schedule and FREE podcast at gardnermuseum.org

ISABELLA STEWART GARDNER MUSEUM

280 THE FENWAY BOX OFFICE 617 278 5156
WWW.GARDNERMUSEUM.ORG



Felix Mendelssohn-Bartholdy

"Elijah," Oratorio on texts from the Old Testament, Opus 70

JAKOB LUDWIG FELIX MENDELSSOHN was born in Hamburg on February 3, 1809, and died in Leipzig, Saxony, on November 4, 1847. Bartholdy was the name of his mother's brother Jakob, who had changed his own name from Salomon, taking Bartholdy from the previous owner of a piece of real estate he had bought in Berlin. It was he who persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from those who stayed with their Jewish faith—when Felix's father converted in 1822, the children already having been baptized in 1816.

MENDELSSOHN COMPOSED "ELIJAH" in 1845-46, in German (as "Elias"), beginning work in the summer of 1845 after he was invited to compose an oratorio for the Birmingham Festival in England, and completing the score on August 11, 1846, just two weeks before the first performance. The premiere (sung in English translation; see below) took place at the Birmingham Festival on August 26, 1846, with the composer conducting; but Mendelssohn then made substantial revisions, following which the revised, definitive version was premiered under his direction at Exeter Hall in London on April 16, 1847.

THE SCORE OF "ELIJAH" calls for soprano, mezzo-soprano, tenor, and bass-baritone soloists, four-part mixed chorus, an additional quartet of soloists for movements that involve a double quartet, and an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, ophicleide (replaced by a tuba in modern performances), timpani, organ, and strings. The part of the youth told by Elijah to watch for rain in Part I is often assigned to a boy soprano. The organist in these performances is James David Christie.

Mendelssohn's two completed oratorios—*Paulus* (1836) and *Elijah* (1846)—are his most significant contributions to the genre of sacred music; other works include psalm settings, the *Lobgesang* (Symphony No. 2; 1840), a *Lauda Sion* (1847), and several motets (also from 1847). He began thinking about a second oratorio soon after completing *Paulus* and debated two subjects, St. Peter and Elijah, but eventually settled on the latter. In 1837, Mendelssohn's friend Karl Klingemann wrote the original prose draft for the libretto of

Boston University College of Fine Arts
School of Music and School of Theatre present

The BU Opera Institute and Chamber Orchestra in

Susannah

April 15-18, 2010



Music and Libretto by Carlisle Floyd
William Lumpkin, conductor
Sharon Daniels, stage director

Carlisle Floyd and Phyllis Curtin will be in residence; visit us online for information on pre-performance discussions. **www.bu.edu/cfa/events**

Tickets
$20 general public; $15 BU alumni, WGBH members, Huntington subscribers, students, and senior citizens

Box Office
www.BostonTheatreScene.com
or 617.933.8600

Boston University Theatre, Mainstage
264 Huntington Avenue,
Boston

Photo courtesy of Howard Gottlieb Archival Research Center, used with permission of Phyllis Curtin, from the collection of photographer Eugene Cook.

BOSTON UNIVERSITY

THE **BSO** ONLINE

watch listen explore

BUY TICKETS • SUBSCRIBE • DONATE • PROGRAM LISTINGS
DOWNLOAD PODCASTS • HISTORICAL FACTS • BIOGRAPHIES

VISIT US AT **BSO.ORG**

Elijah, but in 1838 Julius Schubring, a longtime friend and clergyman, took over and completely rewrote it. Before completing the text, however, he withdrew because of irreconcilable differences with Mendelssohn over dramatic vs. religious content. Mendelssohn put his new oratorio aside to attend to other projects, but it was never far from his consciousness. He resumed work on it when he received a commission from the Birmingham Festival Committee in the summer of 1845, specifically asking for an oratorio. He completed the text himself and later invited Schubring to review his work. The original text was in German (as sung in these performances), but this was translated into English by William Bartholomew, a Briton, who had already translated the text of Mendelssohn's *Die erste Walpurgisnacht* (1832/1843). Bartholomew also suggested that Mendelssohn actually place the overture after Elijah's "curse." Mendelssohn began to revise *Elijah* almost immediately after the premiere in August 1846, composing new music for several already completed numbers, including the "Widow's Scene" (No. 8: Recitative, Air, Duet), the chorus "Blessed are the men" (No. 9), and the air "Lord God of Abraham" (No. 14), among others, and retouching in some way almost every other part of the work. The revised version was premiered March 16, 1847, at Exeter Hall in London.

Though he never succeeded as a composer of opera, Mendelssohn had dramatic music in his blood. As a precocious adolescent, he produced four works in his Berlin home to librettos by a family friend, Johann Ludwig Caspar. At the age of fifteen he composed a *Singspiel* entitled *Die Hochzeit des Camacho* ("The Wedding of Comacho," an episode from *Don Quixote*) and much later a sketch and a few numbers for a "Lorelei" opera inspired by his dear friend Jenny Lind. Mendelssohn reached often and ambitiously toward the stage throughout his life, and not least in *Elijah*, which captures essential features of both oratorio and opera. Modern practice, however, has made it increasingly difficult to distinguish between these genres, since both have been, and continue to be, performed in churches as well as concert halls. Oratorios, by definition, are intended for performance without costumes and scenery. But at least since the eighteenth century and well through the nineteenth, they have been staged as if they were operas (and especially during Lent). Mendelssohn himself was actively involved in stagings of Handel's oratorios (e.g., *Israel in Egypt*), and both of his own oratorios, *Paulus* and *Elijah,* received stage productions after his death.

The story of Elijah addresses a familiar biblical theme: the redemption of a foolish people who put false gods before the true God, who almost always displays his power through the elements—fire, water, and wind. There is frequently a messenger, an angel or a prophet—here Elijah, bold and imposing, who threatens, provokes, challenges, and endures many trials. As reward for his suffering, God sends a chariot of fire that lifts Elijah to heaven in a whirlwind.

Such extremes of emotion and imagination seem quintessentially operatic, as does the character of Elijah himself. Exactly contemporary to three of Verdi's most powerful and complex early bass-baritone roles—Nabucco (1842), Attila (1846), and Macbeth (1847)—Elijah is similarly vexed by moral and spiritual questions, and his people fear

Loving Life!

Alexander and Elinor Courtney, Fox Hill Village residents



Alexander and Elinor Courtney found an array of distinguished floor plans, friendly neighbors, onsite activities (movies, college courses, lectures, concerts) and each other at Fox Hill Village! Married nine years with twenty-one grandchildren between them, the Courtneys take advantage of the sprawling lawns and family friendly weekly barbeques Fox Hill hosts in the summer. An active schedule, convenient fitness center, Massachusetts General Hospital associated Wellness Clinic and superb dining exceed their highest expectations while impeccable security makes their travels to Alaska, Hawaii, and Vienna carefree.

Like Al and Elinor, come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premier retirement community. See why accommodation enhanced by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

To learn more, call us at 781-329-4433 or visit us on the web at:
www.foxhillvillage.com

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)



Exeter Hall in London, where Mendelssohn led the premiere of "Elijah" in its revised version on April 16, 1847

him. *Elijah*, however, is also a textbook oratorio for its biblical subject, absence of vocal pyrotechnics, and emphasis on the chorus, the *sine qua non* of sacred music. Nonetheless, at the beginning of the oratorio, Elijah does a very operatic thing: he stands alone—before the overture even begins— and curses the people of Israel: "As God the Lord of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word" (Elijah, *I Kings*, xvii, 1).

Mendelssohn etched the harshness of Elijah's declaration in definitively serious musical terms. He is introduced by four solemn chords played by winds and brass, and the orchestra underscores his curse with a succession of three tritones. By opening *Elijah* with a solo bass and a "curse," Mendelssohn immediately establishes the action as taking place in "real" time. The Israelites have been worshipping Baal, and the oratorio reenacts—as opposed to narrating—the turbulent *end* of this story, punishment and repentance. Unlike Handel's *Messiah*, where there is no actual role for Jesus or anyone else, Mendelssohn creates well-defined, "named" characters—Elijah (bass), Ahab (tenor), Obadiah (tenor), Jezebel (soprano), the Widow (soprano), and the people of Israel (the chorus)—who speak to each other. The orchestra is an extremely important part of this dialogue, and not least as the overture, a fugue, gathers momentum—volume, speed, and density—to climax, without pause, in the first chorus: "Help, Lord!"

Elijah unfolds in a sequence of forty-two numbers (recitatives, arias, and ensembles), the largest and most important of which conclude Parts I (No. 20, the so-called "Rain" chorus) and II (No. 42, "And then shall your light break forth"). The division into numbers, however, is in some ways artificial, since discrete pieces would be consistently obvious only with a score, a libretto, or a list in hand. Mendelssohn's large-scale musical architecture is nearly continuous, as it avoids closing cadences, elides others, and rarely comes to a full stop. Many of the individual segments are very short, and can be understood best as shifts or punctuations in an extended conversation.



OPERA BOSTON

April 30, May 2 & 4

Cutler Majestic Theatre

La Grande Duchesse de Gérolstein

by Jacques Offenbach

Sung in French with titles / dialogue in English translation.

Starring **Stephanie Blythe** With Wendy Bryn Harmer, Scott Ramsay, James Maddalena

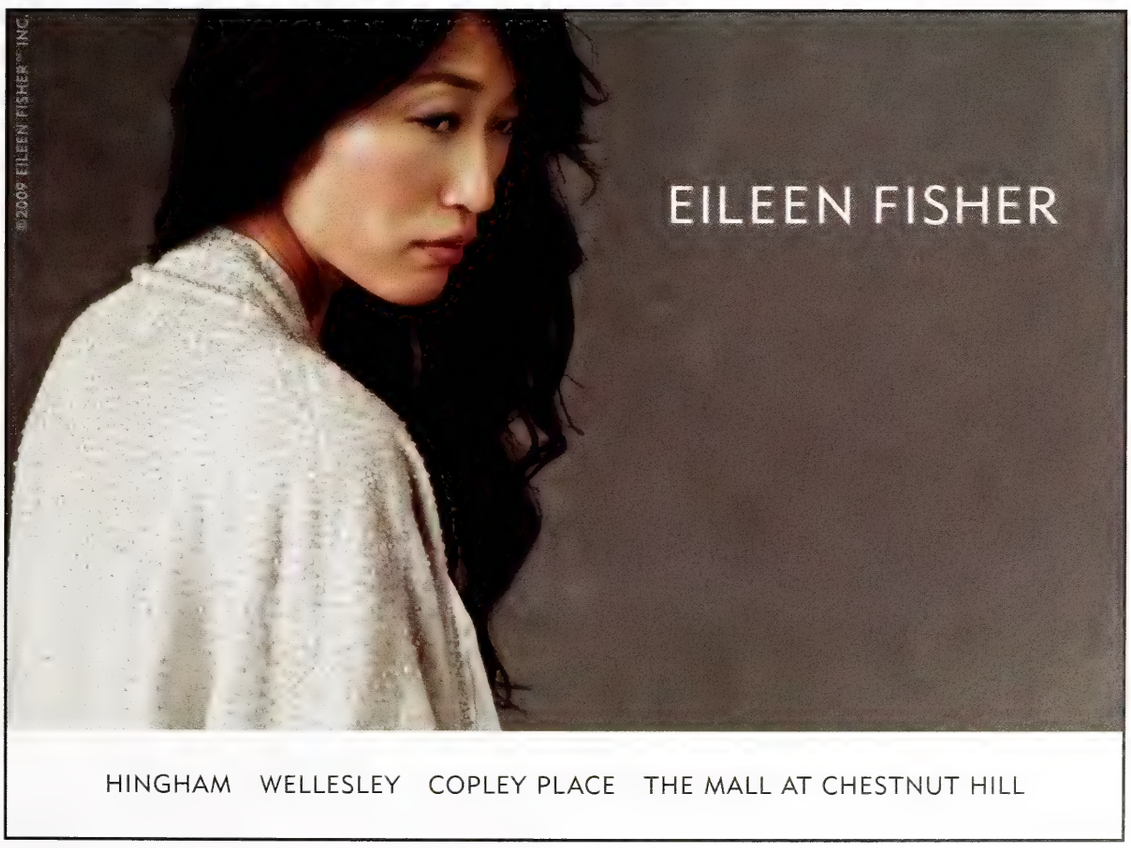
Conducted by Gil Rose Directed by Metropolitan Opera Stage Director David Kneuss

Tickets from $29 through Telecharge.com, by phone at 800-233-3123

Visit us online for articles, study guides, and much more! www.operaboston.org

One wonderful example of such a continuous scene, in Part I, is Elijah's confrontation, after three years of drought, with Ahab and the Israelites on Mount Carmel. As Elijah commands the people to test the might of Baal against that of God, the return of the four brass chords and Elijah's curse initiate a series of challenges and responses that rise in pitch from E-flat major to F-sharp minor and telescope meter and rhythm over the course of seven numbers, beginning with No. 10 (recitative). The intense urgency of this crescendo of elements eventually dies down with the return of E-flat major in Elijah's Adagio aria (No. 14), followed by the sublime and peaceful expression of faith in No. 15. But it is only the quiet before the storm of the following chorus (No. 16, "The fire descends from heaven"), where Mendelssohn shakes the rafters with a torrent of tremolos, timpani, and organ, which subsides into the harmonious choral declaration, "Our God is one Lord and we will have no other."

While Mendelssohn gave *Elijah* a distinctly progressive, and at times operatic, countenance, he also employed two of the most important and conservative devices of sacred music, the chorale and the fugue. As a youth, he had wonderful and repeated exposure to early music at the Berlin Singakademie, where he sang and accompanied. Not surprisingly, he became an able composer of chorales (his instrumental works are dotted with them, too) and sustained an interest in the concerted liturgical music of previous eras that culminated in his 1829 landmark revival of Bach's *St. Matthew* Passion. The chorales in *Elijah* function as they would in a service, as collective expressions of praise, thanksgiving, and remorse. Other numbers for chorus, however, are frequently contrapuntal,



DEPOSIT & CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT & TRUST • COMMERCIAL BANKING



Philanthropic giving is always welcome, regardless of what form it takes. Boston Private Bank & Trust Company's **Donor Advised Fund** is a simple and flexible tool that makes charitable giving easier than ever. It enables you to set aside funds and recommend grants to qualified nonprofit organizations according to your interests and on your timetable, all while realizing a tax benefit. It is just one of the ways we make the connections that count—connections to the financial expertise you need, and a personal connection that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Richard MacKinnon, Senior Vice President, at (617) 912-4287
or rmackinnon@bostonprivatebank.com

Investments are not FDIC insured, have no Bank guarantee, are not a deposit, and may lose value.

almost always beginning with the imitative and staggered vocal entrances particular to the works of Josquin, Palestrina, Bach, and Handel. Mendelssohn also framed *Elijah* with tonally parallel fugues, opening with a D minor orchestral fugue (overture) and closing with a D major fugue for orchestra and chorus.

The British journalist Henry Chorley (1808-1872) noted the universality of Mendelssohn's *Elijah* and aptly predicted its long life in the repertoire, calling it "*the* sacred work of art...for our children and for our children's children." But *Elijah* also poses difficult questions of religion, cultural roots, and musical meaning. Following the path of other German Jews in the early nineteenth century, Felix's father Abraham added the surname "Bartholdy" to Mendelssohn in 1812 and in 1816 had his children baptized as Protestants. (Abraham and his wife Leah, however, converted in 1822.) Some listeners hear *Elijah* as an expression of Mendelssohn's Jewish ancestry and find in it musical correspondences to the patterns of traditional synagogue liturgy. Others argue that the arc of *Elijah*'s text follows that of Handel's *Messiah*, dependent upon early biblical history, but in the service of Christian ideology. Perhaps Mendelssohn endowed his music with a dual spiritual life that reflected his own, its polarities manifested in his two great sacred works, the openly Christian *Paulus,* and *Elijah*, grounded in the Old Testament.

Helen M. Greenwald

HELEN M. GREENWALD *is a musicologist who teaches at the New England Conservatory of Music, and writes and lectures internationally on a wide range of musical subjects. A specialist in 19th-century Italian opera, she is editor of the new critical edition of Verdi's opera "Attila" (which had its Metropolitan Opera premiere last month) and co-editor of the critical edition of Rossini's opera "Zelmira" (produced at the Rossini Opera Festival in Pesaro, Italy, last summer).*

THE FIRST AMERICAN PERFORMANCE OF "ELIJAH" *was given by the Sacred Music Society on November 8, 1847 (four days after the composer's death), in New York's Broadway Tabernacle, with T.J. Chubb conducting a chorus of 300, soloists including Rosina Pico, Julia Northall, George Paige (Elijah), and Edward Shepherd, and Henry C. Timm, organ. Boston first heard "Elijah" three months later, on February 12, 1848, at the Melodeon, when C.E. Horn conducted the Handel & Haydn Society; the performance caused such a sensation that the society repeated the oratorio eight more times by April 9 that same year.*

THE FIRST BOSTON SYMPHONY PERFORMANCE OF "ELIJAH" *took place in Pittsburgh, on May 15, 1889, with J.P. McCollum conducting and soloists including "Mrs. Henschel," the wife of the BSO's first conductor (1881-1884), Georg Henschel. Until this week, the only BSO performances of "Elijah" since then were given by Seiji Ozawa, on April 11 and 12, 1980, in Symphony Hall, and on August 24, 1980, at Tanglewood, with the Tanglewood Festival Chorus, John Oliver, conductor; the Boston Boy Choir, Theodore Marier, conductor; and soloists Sherrill Milnes (Elijah), Elly Ameling, Gwendolyn Killebrew (in Boston), Jan DeGaetani (at Tanglewood), and Neil Shicoff. The ensemble soloists in Boston were Pamela Wolfe, Valerie Walters, Kim Scown, S. Mark Aliapoulios, and Paul Barrientos. The ensemble soloists at Tanglewood were Renee Santer, Diane Willis, Tracy Prentice, Robert Kennedy, and Robert Osborne. The boy soprano was John McMahon, from the Boston Boy Choir.*

P A S S I O N



It's at the heart of their performance. And ours.



Each musician reads from the same score, but each brings his or her own artistry to the performance. It's their passion that creates much of what we love about music. And it's what inspires all we do at Bose. That's why we're proud to support the performers you're listening to today.

We invite you to experience what our passion brings to the performance of our products. Please call or visit our website to learn more – including how you can hear Bose® sound for yourself.

1-800-444-BOSE | www.Bose.com

BOSE®
Better sound through research®

©2009 Bose Corporation. C_005116

To Read and Hear More...



Relatively recent books on Mendelssohn include *Mendelssohn: A Life in Music* by R. Larry Todd (Oxford University Press), *A Portrait of Mendelssohn* by Clive Brown (Yale University Press), and *The Cambridge Companion to Mendelssohn* by Peter Mercer-Taylor (Cambridge University paperback). Todd is also author of the Mendelssohn entry in the 2001 New Grove Dictionary of Music and Musicians. Other books in which to read about the composer include *The New Grove Early Romantic Masters 2*, which contains Karl-Heinz Köhler's Mendelssohn entry from the 1980 edition of Grove along with the Grove articles on Weber and Berlioz (Norton paperback); Eric Werner's *Mendelssohn: A New Image of the Composer and his Age*, translated by Dika Newlin (Macmillan); Philip Radcliffe's *Mendelssohn* in the Master Musicians series, revised by Peter Ward Jones (Oxford); George Marek's *Gentle Genius*, which is more concerned with the composer's background and milieu than with specifics of the music (Funk & Wagnalls); Herbert Kupferberg's *The Mendelssohns: Three Generations of Genius* (Scribners), and the anthology *Mendelssohn and his World*, edited by R. Larry Todd (Princeton University Press; see particularly Leon Botstein's essay "The Aesthetics of Assimilation and Affirmation: Reconstructing the Career of Felix Mendelssohn"). Michael Steinberg's program note on *Elijah* is in his compilation volume *Choral Masterworks–A Listener's Guide* (Oxford paperback). Also of relevance (courtesy this week's annotator, Helen Greenwald) are Jack Werner's *Mendelssohn's "Elijah": A Historical and Analytical Guide to the Oratorio* (Chappell, London,







Fairmont
HOTELS & RESORTS

Mahler's No. 4 or Mozart's No. 40?
At The Fairmont Copley Plaza, we appreciate all our guests' preferences.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

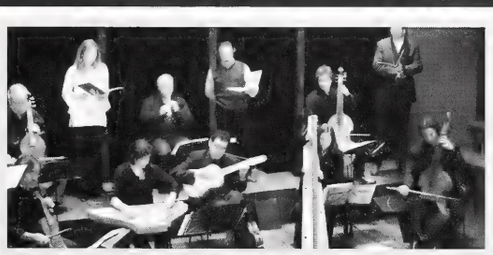
For reservations or more information, call 1 800 441 1414 or visit www.fairmont.com

1965); Jeffrey Sposato's *The Price of Assimilation: Felix Mendelssohn and the 19th-Century Anti-Semitic Tradition* (Oxford University Press, 2006), and two articles by Leon Botstein that were printed in *The Musical Quarterly*: "Songs Without Words: Thoughts on Music, Theology, and the Role of the Jewish Question in the Work of Felix Mendelssohn" (*Musical Quarterly* 77; 1993) and "Mendelssohn, Werner, and the Jews: A Final Word" (*Musical Quarterly* 83; 1999).

Rafael Frühbeck de Burgos recorded *Elijah* (sung in English) in 1968 with Dietrich Fischer-Dieskau, Gwyneth Jones, Janet Baker, Nicolai Gedda, and the New Philharmonia Orchestra and Chorus (EMI). Noteworthy digital recordings include a live 1994 German-language performance led by Antonio Pappano, with José van Dam, Nancy Maultsby, Carolyn James, Keith Lewis, and the Orchestra and Chorus of the Théâtre Royal de la Monnaie (Forlane); Paul Daniels's 1996 English-language recording with Bryn Terfel, Renée Fleming, Patricia Bárdon, John Mark Ainsley, the Edinburgh Festival Chorus, and the period-instrument Orchestra of the Age of Enlightenment (London), and Philippe Herreweghe's 1993 German-language, period-instrument recording with Petteri Salomaa, Soile Isokoski, Monica Groop, John Mark Ainsley, La Chapelle Royale, the Collegium Vocale, and the Orchestre des Champs-Élysées (Harmonia Mundi). Famous older accounts include Wolfgang Sawallisch's 1968 German-language recording with Theo Adam, Elly Ameling, Annelies Burmeister, Peter Schreier, the Leipzig Radio Choir, and the Orchestra of the Leipzig Gewandhaus (Philips) and an historic 1947 release, in English, with Malcolm Sargent conducting Harold Williams, Isobel Baillie, Gladys Ripley, James Johnston, the Huddersfield Choral Society, and the Liverpool Philharmonic (reissued on CD by Documents).

Marc Mandel

20th ANNIVERSARY SEASON
Boston Early Music Festival
2009-2010 CONCERT SERIES



Hespèrion XXI
La Capella Reial de Catalunya, and Al-Darwish
with Monserrat Figueras, *soprano*
directed by Jordi Savall

The extraordinary musicians of three of Europe's leading ensembles join forces to portray the checkered fortunes of Jerusalem with texts and music both ancient and modern from the Jewish, Arab, and Christian traditions.

Jerusalem: A City of two peaces
Wednesday, May 5 at 8pm • Sanders Theatre at Harvard University

Visit us online at WWW.BEMF.ORG for complete details, or call 617-661-1812 for a full brochure.

FELIX MENDELSSOHN-BARTHOLDY

"Elijah," Opus 70, Oratorio on texts from the Old Testament

PART I

Introduction

ELIJAH

So wahr der Herr, der Gott Israels lebet, vor dem ich stehe: Es soll diese Jahre weder Tau noch Regen kommen, ich sage es denn.

As God the Lord of Israel liveth, before whom I stand: There shall not be dew nor rain these years, but according to my word.

Overture

1. Chorus

THE PEOPLE

Hilf, Herr! Hilf, Herr! Willst du uns den gar vertilgen? Die Ernte ist vergangen, der Sommer ist dahin, und uns ist keine Hilfe gekommen! Will denn der Herr nicht mehr Gott sein in Zion?

Help, Lord! Wilt Thou quite destroy us! The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion?

Recitative

Die Tiefe ist versieget! Und die Ströme sind vertrocknet! Dem Säugling klebt die Zunge am Gaumen vor Durst! Die jungen Kinder heischen Brot! Und da ist niemand, der es ihnen breche!

The deeps afford no water! And the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth! The infant children ask for bread! And there is no one breaketh it to feed them!

2. Duet with Chorus

THE PEOPLE

Herr, höre unser Gebet!

Lord, bow Thine ear to our prayer!

TWO WOMEN (Soprano and Alto)

Zion streckt ihre Hände aus,
und da ist niemand, der sie tröste.

Zion spreadeth her hands for aid, and there is neither help nor comfort.

3. Recitative

OBADIAH

Zerreißet eure Herzen und nicht eure Kleider! Um unsrer Sünden willen hat Elias den Himmel verschlossen durch das Wort des Herrn. So bekehret euch zu dem Herrn eurem Gott, denn er ist gnädig, barmherzig, geduldig und von großer Güte und reut ihn bald der Strafe.

Ye people, rend your hearts and not your garments for your transgressions: the prophet Elijah hath sealed the heavens through the word of God. I therefore say to ye: forsake your idols, return to God; for He is slow to anger, and merciful, and kind, and gracious, and repenteth Him of the evil.

4. Aria

OBADIAH

So ihr mich von ganzem Herzen suchet,
so will ich mich finden lassen,
spricht unser Gott.
Ach, daß ich wüßte, wie ich ihn finden
und zu seinem Stuhl kommen möchte!

If with all your hearts ye truly seek Me,
ye shall ever surely find Me.
Thus saith our God.
Oh! that I knew where I might find Him,
that I might even come before His presence!

5. Chorus

THE PEOPLE

Aber der Herr sieht es nicht. Er spottet unser! Der Fluch ist über uns gekommen. Er wird uns verfolgen, bis er uns tötet! "Denn ich der Herr, dein Gott, ich bin ein eifriger Gott, der da heimsucht der Väter Missetat an den Kindern bis ins dritte und vierte Glied derer, die mich hassen. Und tue Barmherzigkeit an vielen Tausenden, die mich liebhaben und meine Gebote halten."

Yet doth the Lord see it not, He mocketh at us; His curse hath fallen down upon us, His wrath will pursue us till He destroy us. "For I, the Lord your God, I am a jealous God, who visiteth all the fathers' sins on the children to the third and the fourth generation of them that hate me. My mercies on thousands fall, on all them that love me and keep my commandments."

6. Recitative

AN ANGEL (Alto)

Elias, gehe weg von hinnen und wende dich gen Morgen und verbirg dich am Bache Crith! Du sollst vom Bache trinken, und die Raben werden dir Brot bringen des Morgens und des Abends, nach dem Wort deines Gottes.

Elijah! Get thee hence, Elijah! Depart and turn thee eastward: thither hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there: so do according unto His word.

7. Double Quartet

Denn er hat seinen Engeln befohlen über dir, daß sie dich behüten auf allen deinen Wegen, daß sie dich auf den Händen tragen und du deinen Fuß nicht an einen Stein stoßest.

For he shall give his angels charge over thee: that they shall protect thee in all the ways thou goest, that their hands shall uphold and guide thee, lest thou dash thy foot against a stone.

Recitative

AN ANGEL (Alto)

Nun auch der Bach vertrocknet ist, Elias, mache dich auf, gehe gen Zarpath und bleibe daselbst! Denn der Herr hat daselbst einer Witwe geboten, daß sie dich versorge. Das Mehl im Cad soll nicht verzehret werden, und dem Ölkruge soll nichts mangeln, bis auf den Tag, da der Herr regnen lassen wird auf Erden.

Now Cherith's brook is dried up, Elijah, arise and depart, and get thee to Zarepath; thither abide: for the Lord even there hath commanded a widow woman to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

Please turn the page quietly.

8. Recitative, Aria, and Duet

THE WIDOW

Was hast du an mir getan, du Mann Gottes! Du bist zu mir hereingekommen, daß meiner Missetat gedacht und mein Sohn getötet werde! Hilf mir, du Mann Gottes! Mein Sohn ist krank, und seine Krankheit ist so hart, daß kein Odem mehr in ihm blieb. Ich netze mit meinen Tränen mein Lager die ganze Nacht. Du schaust das Elend, sei du der Armen Helfer! Hilf meinem Sohn! Es ist kein Odem mehr in ihm!

What have I to do with thee, O man of God? Art thou come to me to call my sin unto remembrance? To slay my son art thou come hither? Help me, man of God, my son is sick! And his sickness is so sore that there is no breath left in him! I go mourning all the day long; I lie down and weep at night. See mine affliction. Be thou the orphan's helper! Help my son! There is no breath left in him!

ELIJAH

Gib mir her deinen Sohn! Herr, mein Gott, vernimm mein Flehn! Wende dich, Herr, und sei ihr gnädig, und hilf dem Sohne deiner Magd! Denn du bist gnädig, barmherzig, geduldig und von großer Güte und Treue! Herr, mein Gott, lasse die Seele dieses Kindes wieder zu ihm kommen!

Give me thy son! Turn unto her, O Lord my God, oh, turn in mercy; in mercy help this widow's son! For Thou art gracious, and full of compassion, and plenteous in mercy and truth. Lord, my God, let the spirit of this child return, that he again may live!

THE WIDOW

Wirst du denn unter den Toten Wunder tun? Es ist kein Odem mehr in ihm!

Wilt thou show wonders to the dead? There is no breath in him!

ELIJAH

Herr, mein Gott, lasse sie Seele dieses Kindes wieder zu ihm kommen!

Lord, my God, let the spirit of this child return again into him.

THE WIDOW

Werden die Gestorb'nen aufstehn und dir danken?

Shall the dead arise and praise thee?

ELIJAH

Herr, mein Gott, lasse sie Seele dieses Kindes wieder zu ihm kommen!

Lord, my God, let the spirit of this child return again into him.

THE WIDOW

Der Herr erhört deine Stimme, die Seele des Kindes kommt wieder! Es wird lebendig!

The Lord hath heard thy prayer, the soul of my son reviveth; my son reviveth!

ELIJAH

Siehe da, dein Sohn lebet!

Now behold, thy son liveth.

THE WIDOW

Nun erkenne ich, daß du ein Mann Gottes bist, und des Herrn Wort in deinem Munde ist Wahrheit! Wie soll ich dem Herrn vergelten alle seine Wohltat, die er an mir tut?

Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all His benefits to me?

ELIJAH

Du sollst den Herrn, deinen Gott, liebhaben von ganzem Herzen…

Thou shalt love the Lord, thy God, love Him with all thine heart…

ELIJAH AND THE WIDOW

...von ganzer Seele, von allem Vermögen. Wohl dem, der den Herrn fürchtet.

...and with all thy soul and with all thy might. Oh blessed are they who fear the Lord!

9. Chorus

Wohl dem, der den Herrn fürchtet und auf seinen Wegen geht! Wohl dem, der auf Gottes Wegen geht! Denn Frommen geht das Licht auf in der Finsternis. Den Frommen geht das Licht auf von dem Gnädigen, Barmherzigen und Gerechten.

Blessed are they who fear the Lord, and ever walk in His ways. Blessed are they who walk in the way of the Lord! Through darkness riseth light before the gracious, merciful, and righteous God.

10. Recitative with Chorus

ELIJAH

So wahr der Herr Zebaoth lebet, vor dem ich stehe: Heute, im dritten Jahre, will ich mich dem Könige zeigen, und der Herr wird wieder regnen lassen auf Erden.

As God the Lord of Sabaoth liveth, before whom I stand, three years this day fulfilled, I will show myself unto Ahab; and the Lord will then send rain again upon the earth.

KING AHAB

Bist du's, Elias, bist du's, der Israel verwirrt?

Art thou Elijah? Art thou he that troubleth Israel?

THE PEOPLE

Du bist's, Elias, du bist's, der Israel verwirrt!

Thou art Elijah, he that troubleth Israel!

ELIJAH

Ich verwirrte Israel nicht, sondern du, König, und deines Vaters Haus, damit, daß ihr des Herrn Gebot verlaßt und wandelt Baalim nach. Wohlan! So sende nun hin und versammle zu mir das ganze Israel auf den Berg Carmel, und alle Propheten Baals, und alle Propheten des Hains, die vom Tische der Königin essen: Da wollen wir sehn, ob Gott der Herr ist.

I never troubled Israel's peace: it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands, and thou hast followed Baalim. Now send and gather to me the whole of Israel unto Mount Carmel; there summon the prophets of Baal, and also the prophets of the groves, who are feasted at the queen's table. Then we shall see whose God is the Lord.

THE PEOPLE

Da wollen wir sehn, ob Gott der Herr ist.

And then we shall see whose god is God the Lord.

ELIJAH

Auf denn, ihr Propheten Baals, erwählet einen Farren, und legt kein Feuer daran, und rufet ihr an den Namen eures Gottes, und ich will den Namen des Herrn anrufen; welcher Gott nun mit Feuer antworten wird, der sei Gott.

Rise then, ye priests of Baal; select a bullock, and put no fire under it; uplift your voices and call the god ye worship; and I then will call on the name of the Lord; and the god who by fire shall answer, let him be God.

THE PEOPLE

Ja, welcher Gott nun mit Feuer antworten wird, der sei Gott.

Yea, and the God who by fire shall answer, let him be God.

Please turn the page quietly.

ELIJAH

Ruft euren Gott zuerst, denn eurer sind viele! Ich aber bin allein übergeblieben, ein Prophet des Herrn. Ruft eure Feldgötter und eure Berggötter!

Call first upon your god; your numbers are many. I, even I only, remain one prophet of the Lord. Invoke your forest gods, and mountain deities.

11. Chorus

PROPHETS OF BAAL

Baal, erhöre uns! Wende dich zu unserm Opfer, Baal, erhöre uns!
Höre uns, mächtiger Gott!
Send' uns dein Feuer und vertilge den Feind!

Baal, hear and answer us! Heed the sacrifice we offer! Baal, hear us!
Hear us, mighty god!
Let thy flames fall and extirpate the foe!

12. Recitative and Chorus

ELIJAH

Rufet lauter! Denn er ist ja Gott: Er dichtet, oder er hat zu schaffen, oder ist über Feld, oder schläft er vielleicht, daß er aufwache! Rufet lauter, rufet lauter!

Call him louder, for he is a god! He talketh, or he is pursuing, or he is in a journey; or, peradventure, he sleepeth; so awaken him! Call him louder!

PROPHETS

Baal, erhöre uns, wache auf!
Warum schläfst du?

Hear our cry, o Baal, now arise!
Wherefore slumber?

13. Recitative and Chorus

ELIJAH

Rufet lauter! Er hört euch nicht! Ritzt euch mit Messern und mit Pfriemen nach eurer Weise. Hinkt um den Altar, den ihr gemacht, rufet und weissagt! Da wird keine Stimme sein, keine Antwort, kein Aufmerken.

Call him louder! He heareth not. With knives and lancets cut yourselves after your manner; leap upon the altar ye have made, call him and prophesy! Not a voice will answer you: none will listen, none heed you.

PROPHETS OF BAALS

Baal! Gib uns Antwort, Baal! Siehe, die Feinde verspotten uns!

Baal! Hear and answer, Baal! Mark how the scorner derideth us!

ELIJAH

Kommt her, alles Volk, kommt her zu mir

Draw near, all ye people, come to me.

14. Aria

ELIJAH

Herr, Gott Abrahams, Isaaks und Israels, laßt heut kund werden, daß du Gott bist, und ich dein Knecht.
Herr, Gott Abrahams!
Und daß ich solches alles nach deinem Worte getan!
Erhöre mich, Herr, erhöre mich!

Lord God of Abraham, Isaac, and Israel, this day let it be known that Thou art God, and that I am Thy servant!
Lord God of Abraham!
And that I have done these things according to Thy word.
Oh hear me, Lord, hear me!

Herr, Gott Abrahams, Isaaks und Israels,
erhöre mich, Herr, erhöre mich!
Daß dies Volk wisse, daß du der
Herr Gott bist,
daß du ihr Herz danach bekehrest!

Lord God of Abraham, Isaac, and Israel,
oh hear me, Lord, hear me!
And show this people that Thou
art Lord God.
And turn Thou their hearts again!

15. Quartet (Solo Quartet)

Wirf dein Anliegen auf den Herrn, der wird dich versorgen, und wird den Gerechten nicht ewiglich in Unruhe lassen. Denn seine Gnade reicht so weit der Himmel ist, und keiner wird zu Schanden, der seiner harret.

Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall: for his mercy reacheth, far above the heavens, and none shall be ashamed, that wait upon Thee!

16. Recitative with Chorus

ELIJAH

Der du deine Diener machst zu Geistern, und deine Engel zu Feuerflammen, sende sie herab!

O Thou, who makest Thy servants spirits, and Thy angels flaming fires, let them now descend!

THE PEOPLE

Das Feuer fiel herab! Die Flamme fraß das Brandopfer! Fallt nieder auf euer Angesicht! Der Herr ist Gott, der Herr ist Gott! Der Herr, unser Gott, ist ein einiger Herr, und es sind keine andern Götter neben ihm.

The fire descends from heaven! The flames consume his offering! Fall before Him upon your faces! The Lord is God, the Lord is God! The Lord our God is the only God, and we will have no other gods besides him.

ELIJAH

Greift die Propheten Baals, daß ihrer keiner entrinne, führt sie hinab an den Bach und schlachtet sie daselbst!

Seize all the prophets of Baal, and let not one of them escape. Bring them down to Kishon's brook, and there let them be slain.

THE PEOPLE

Greift die Propheten Baals, daß ihrer keiner entrinne!

Seize the prophets of Baal, and let not one of them escape!

17. Aria

ELIJAH

Ist nicht des Herrn Wort wie ein Feuer
und wie ein Hammer, der Felsen zerschlägt?

Is not the Lord's word like a fire,
and like a hammer that breaketh the rock into pieces!

Sein Wort ist wie ein Feuer
und wie ein Hammer, der Felsen zerschlägt.

His word is like a fire,
and like a fire that breaketh the rock into pieces!

Gott ist ein rechter Richter, und ein Gott,
der täglich droht:
will man sich nicht bekehren,
so hat er sein Schwert gewetzt,
und seinen Bogen gespannt und zielet!

For God is a righteous judge, and a God who threatens daily;
and if the wicked turn not,
He hath whet His sword,
and bent His bow, and made it ready.

Please turn the page quietly.

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MILTON, MASSACHUSETTS



$1,775,000. Enchanting residence on fabled Adams Street. An octagonal front porch introduces this home with a flowthrough front hall drawing attention to the back deck and gardens. Features include a theater, game room, lap pool and a duo of wine cellars. **Josephine McCloskey / Julianne Bridgeman, (617) 696-4430**

BOSTON, MASSACHUSETTS



$3,925,000. This ninth-floor residence has been tastefully renovated and showcases skyline views from the formal living room and the paneled library. This full-service residential building offers valet garage parking, 24-hour concierge and available services from the Taj Boston Hotel. **Bruce E. McLean, (617) 723-2737**

BROOKLINE, MASSACHUSETTS



$4,990,000. Unparalleled luxury awaits in prestigious Monmouth House, sited on a lush 19,500-square-foot lot just moments from Back Bay. This home's dramatic design and sweeping spaces underwent a thoughtful architectural renovation, completed in 2009. **Jayne Bennett Friedberg, (617) 796-6116**

JAMAICA PLAIN, BOSTON, MASSACHUSETTS



$1,425,000. Unsurpassed water views. This two-story penthouse residence (three bedroom/2.5 bath) overlooking Boston's Emerald Necklace. Gourmet kitchen, master suite, fireplace, private decks and semi-finished basement. Garage parking. Luxury amenities throughout. Minutes to downtown. An urban Eden. **Janet Deegan / Constance Cervone, (617) 522-4600**

CAMBRIDGE, MASSACHUSETTS



$2,650,000. This newly-renovated architect's showcase home in the prestigious Brattle/Huron Village neighborhood features a stunning and spacious kitchen/family room area with gas fireplace and glass doors to a raised patio, and is Leeds Silver Certified for energy saving features. **David Pap, (617) 844-2756**

BROOKLINE, MASSACHUSETTS



$3,795,000. Set amongst 14,000± square feet of meticulous gardens and mature landscaping, this stately residence enjoys views of historic Longwood Mall. The grand design of the home encompasses exquisite craftsmanship and custom millwork with understated elegance found throughout. **Ronni Casty, (617) 731-2447**

For information on the Previews International Program offered by Coldwell Banker Residential Brokerage, please call (800) 548-5003

www.NewEnglandMoves.com

© 2010 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation.
An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT, LLC.

18. Arioso (Alto)

Weh ihnen, daß sie von mir weichen!
Sie müssen verstöret werden,
denn sie sind abtrünnig von mir geworden.
Ich wollte sie wohl erlösen,
wenn sie nicht Lügen wider mich lehrten.
Ich wollte sie wohl erlösen,
aber sie hören es nicht.
Weh ihnen! Weh ihnen!

Woe, woe unto them who forsake Him!
Destruction shall fall upon them,
for they have deserted Him.
He would have redeemed them,
yet they have spoken falsely against Him.
He would have redeemed them,
but they hearken not.
Woe unto them! Woe unto them!

19. Recitative with Chorus

OBADIAH

Hilf deinem Volk, du Mann Gottes! Wes ist doch ja unter der Heiden Götzen keiner, der Regen könnte geben: So kann der Himmel auch nicht regnen; denn Gott allein kann solches alles tun.

O man of God, help thy people! Among the idols of the Gentiles, there is none that can command the rain, therefore the heavens cannot give their rain, for God alone can do these things.

ELIJAH

O Herr! Du hast nun deine Feinde verworfen und zerschlagen! So schaue nun vom Himmel herab und wende die Not deines Volkes. Öffne den Himmel und fahre herab. Hilf deinem Knecht, o du mein Gott.

O Lord, now Thou hast overthrown and destroyed Thine enemies! Look down from heaven, and relieve the distress of Thy people. Open the heavens and come down. Help Thy servant, o my God!

THE PEOPLE

Öffne den Himmel und fahre herab. Hilf deinem Knecht, o du mein Gott!

Open the heavens and come down. Help Thy servant, o my God!

ELIJAH

Gehe hinauf, Knabe, und schaue zum Meere zu, ob der Herr mein Gebet erhört.

Go up now, child, and look toward the sea, and behold whether the Lord hath heard my prayer.

THE BOY

Ich sehe nichts; der Himmel ist ehern über meinem Haupte.

I see nothing. The heavens are as brass above my head.

ELIJAH

Wenn der Himmel verschlossen wird, weil sie an dir gesündiget haben, und sie werden beten und deinen Namen bekennen und sich von ihren Sünden bekehren, so wollest du ihnen gnädig sein. Hilf deinem Knecht, o du, mein Gott!

When the heavens are closed up, because they have sinned against Thee; yet if they pray and confess Thy name, and turn from their sin, then vouchsafe them Thy mercy. Help Thy servant, o my God!

THE PEOPLE

So wollest du uns gnädig sein, hilf deinem Knecht, o du, mein Gott

Then vouchsafe them Thy mercy. Help Thy servant, o my God!

ELIJAH

Gehe wieder hin und schaue zum Meere zu.

Go up again, and still look towards the sea.

Please turn the page quietly.

THE BOY

Ich sehe nichts; die Erde ist eisern unter mir!

I see nothing. The earth is as iron under me.

ELIJAH

Rauscht es nicht, als wollte es regnen?
Siehest du noch nichts vom Meere her?

Hearest thou no sign of rain? Seest thou nothing arise from the deep?

THE BOY

Ich sehe nichts!

I see nothing!

ELIJAH

Wende dich zum Gebet deines Knechts, zu seinem Flehn, Herr! Herr, du mein Gott! Wenn ich rufe zu dir, Herr, mein Gott, so schweige mir nicht! Gedenke, Herr, an deine Barmherzigkeit.

Have respect to the prayer of Thy servant, to his supplication, Lord! Lord, Thou my God! When I cry unto Thee, Lord, my God, be not silent to me! And be mindful, Lord, of Thy great mercy.

THE BOY

Es gehet eine kleine Wolke auf aus dem Meere, wie eines Mannes Hand; der Himmel wird Schwarz von Wolken und Wind; es rauschet stärker und stärker!

Behold, a little cloud ariseth now upon the waters. It is like a man's hand! The heavens are black with clouds and with wind; the storm rusheth louder and louder!

THE PEOPLE

Danket dem Herrn, denn er ist freundlich.

Thanks be to God, for He is gracious.

ELIJAH

Danket dem Herrn, denn er ist freundlich, und seine Güte währet ewiglich!

Thanks be to God! For He is gracious; and His mercy endureth for ever!

20. Chorus

THE PEOPLE

Dank sei dir Gott, du tränkest das durst'ge Land! Die Wasserströme erheben sich, sie erheben ihr Brausen. Die Wasserwogen sind groß und brausen gewaltig. Doch der Herr ist noch größer in der Höhe.

Thanks be to God! He laveth the thirsty land. The waters gather, they are lifting their voices! The stormy billows are high, their fury is mighty. But the Lord is above them and almighty!

INTERMISSION

PART II

21. Aria (Soprano)

Höre, Israel, höre des Herren Stimme!
Ach, daß du merkest auf sein Gebot!
Aber wer glaubt unsrer Predigt,
Und wem wird der Arm des Herr geoffenbart?

Hear ye, Israel, the voice of the Lord!
Oh, hadst thou heeded His commandments!
But who hath believed our report,
and to whom is the arm of the Lord revealed?

Recitative

So spricht der Herr, der Erlöser Israels, sein Heiliger, zum Knecht, der unter den Tyrannen ist, so spricht der Herr:

Thus saith the Lord, the Redeemer of Israel, and His Holy One to the servant oppressed by tyrants, thus saith the Lord:

Aria

Ich bin euer Tröster.
Weiche nicht, denn ich bin dein Gott!
Ich stärke dich!
Wer bist du denn, daß du dich
vor Menschen fürchtest, die doch sterben?
Und vergissest des Herrn, der dich
gemacht hat, der den Himmel ausbreitet
und die Erde gegründet.
Wer bist du denn?

I am He that comforteth.
Be not afraid, for I am thy God!
I will strengthen thee!
Say, who art thou, that thou
art afraid of men that shall die!
And forgettest the Lord thy Maker,
who hath stretched forth the heavens,
and laid the earth's foundations?
Say, who art thou?

22. Chorus

Fürchte dich nicht, spricht unser Gott,
fürchte dich nicht, ich bin mit dir, ich helfe
dir! Denn ich bin der Herr dein Gott, der zu
dir spricht: Fürchte dich nicht!
Ob tausend fallen zu deiner Seite und
zehentausend zu deiner Rechten, so wird es
doch dich nicht treffen.

Be not afraid, saith God the Lord, be not
afraid, thy help is near! For I am the Lord,
thy God, that sayeth unto thee: Be not
afraid!
Though thousands languish and fall beside
thee, and tens of thousands perish upon
thy right hand, yet still it shall not come
nigh thee.

23. Recitative with Chorus

ELIJAH

Der Herr hat dich erhoben aus dem Volk
und dich zum König über Israel gesetzt.
Aber du, Ahab, hast übel getan über alle, die
vor dir gewesen sind. Es war dir ein Geringes,
daß du wandeltest in der Sünde Jerobeams,
und machtest dem Baal einen Hain, den
Herrn, den Gott Israels zu erzürnen; du hast
totgeschlagen und fremdes Gut genommen!
Und der Herr wird Israel schlagen, wie ein
Rohr im Wasser bewegt wird, und wird
Israel übergeben um eurer Sünde willen.

The Lord hath exalted thee from among
the people: and o'er His people Israel hath
made thee king. But thou, Ahab, hast done
evil to all that were before thee. It had been
a light thing for thee to walk in the sins of
Jeroboam, and hast made a grove to Baal, to
anger the Lord, the God of Israel; thou hast
killed, and also taken possession of unlawful
property. And the Lord shall smite all Israel,
as a reed is shaken in the water, and give
Israel up because of your iniquities.

THE QUEEN

Habt ihr's gehört, wie er geweissagt hat
wider dieses Volk?

Have ye heard that he hath prophesied
against these people?

THE PEOPLE

Wir haben es gehört!

We heard it!

THE QUEEN

Wie er geweissagt hat wider den König in
Israel?

How he hath prophesied against the king
of Israel?

THE PEOPLE

Wir haben es gehört!

We heard it!

THE QUEEN

Warum darf er weissagen im Namen des
Herrn? Was wäre für ein Königreich in

And why hath he prophesied in the name
of the Lord? What kingdom would be in

Please turn the page quietly.

Real *people.* Real *heroes.*

From public servants that fight for our rights, to caregivers that dedicate their lives to the service of others, some of our country's greatest heroes live or work at Life Care Centers of America's skilled nursing and rehabilitation facilities.

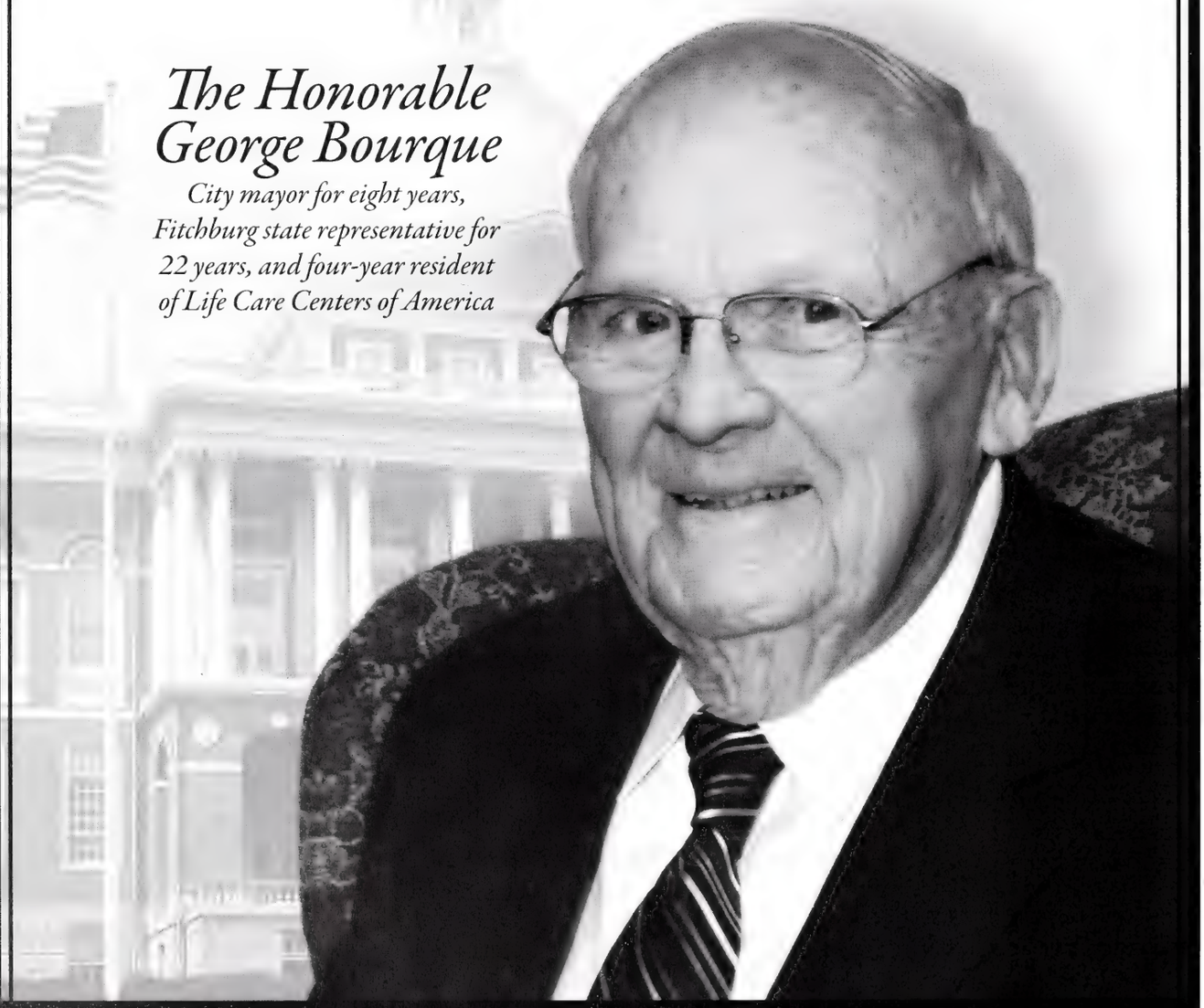
Life Care® Centers of America

www.LCCA.com

Joint Commission accredited

The Honorable George Bourque

City mayor for eight years, Fitchburg state representative for 22 years, and four-year resident of Life Care Centers of America



SKILLED NURSING • LONG-TERM CARE • REHABILITATION

11506

Israel, wen Elias Macht hätte über des Königs Macht? Die Götter tun mir dies und das, wenn ich nicht morgen um diese Zeit seiner Seele tue, wie dieser Seelen einer, die er geopfert hat am Bache Kison.

Israel, if Elijah's power were greater than the king's? The gods do so to me, and more, if, by tomorrow about this time, I make not his soul as the soul of one of them whom he hath sacrificed at the brook of Kishon.

THE PEOPLE

Er muß sterben!

He shall perish!

THE QUEEN

Er hat die Propheten Baals getötet.

He hath destroyed Baal's prophets.

THE PEOPLE

Er muß sterben!

He shall perish!

THE QUEEN

Er hat sie mit dem Schwert erwürgt.

Yea, by the sword he slew them all!

THE PEOPLE

Er hat sie erwürgt.

He slew them all!

THE QUEEN

Er hat den Himmel verschlossen.

He hath closed the heavens!

THE PEOPLE

Er hat den Himmel verschlossen.

He hath closed the heavens!

THE QUEEN

Er hat die teure Zeit über uns gebracht.

And called down a famine upon the land.

THE PEOPLE

Er hat die teure Zeit über uns gebracht.

And called down a famine upon the land.

THE QUEEN

So ziehet hin und greift Elias, er ist des Todes schuldig. Tötet ihn, laßt uns ihm tun, wie er getan hat.

So go ye forth, and seize Elijah, for he is worthy to die. Slaughter him, do unto him as he hath done!

24. Chorus

THE PEOPLE

Wehe ihm, er muß sterben! Warum darf er den Himmel verschließen? Warum darf er weissagen im Namen des Herrn? Dieser ist des Todes schuldig! Wehe ihm., er muß sterben, denn er hat geweissagt wider diese Stadt, wie wir mit unsern Ohren gehört. So ziehet hin, greifet ihn, tötet ihn!

Woe to him! He shall perish! Why hath he closed the heavens? And why hath he prophesied in the name of the Lord? This man deserveth death! Woe unto him, he must die, for he hath prophesied against this city, as we have heard with our ears. So go ye forth: seize him, slay him!

25. Recitative

OBADIAH

Du Mann Gottes, laß meine Rede etwas vor dir gelten. So spricht die Königin: Elias ist des Todes schuldig; und sie sammeln sich wider dich, sie stellen deinem Gange Netze,

Man of God, now let my words be precious in thy sight. Thus saith the queen: "Elijah is worthy to die." So they gather against thee, and they have prepared a net for thy steps;

Please turn the page quietly.

und ziehen aus, daß sie dich greifen, daß sie dich töten! So mache dich auf und wende dich von ihnen, gehe hin in die Wüste. Der Herr, dein Gott wird selber mit dir wandeln, er wird die Hand nicht abtun, noch dich verlassen. Ziehe hin und segne uns auch!

and they go forth that they may seize thee, and slay thee. Arise then, and turn thy back upon them, go forth into the wilderness. The Lord thy God shall go with thee: He will not fail thee, He will not forsake thee. Now begone and bless us also!

ELIJAH

Sie wollen sich nicht bekehren! Bleibe hier, du Knabe; der Herr sei mit euch. Ich gehe hin in die Wüste!

They will not be converted! Tarry here, thou boy: the Lord be with thee. I go hence to the wilderness.

26. Aria

ELIJAH

Es ist genug! So nimm nun, Herr,
meine Seele!
Ich bin nicht besser denn meine Väter.
Ich begehre nicht mehr zu leben,
denn meine Tage sind vergeblich gewesen.
Ich habe geeifert um den Herrn,
um den Gott Zebaoth,
denn die Kinder Israels
haben deinen Bund verlassen,
und deine Altäre haben sie zerbrochen,
und deine Propheten
mit dem Schwert erwürgt.
Und ich bin allein übrig geblieben;
und sie stehen danach, daß sie mir
mein Leben nehmen!
Es ist genug!
So nimm nun, Herr, meine Seele!
Ich bin nicht besser denn meine Väter.
Nimm nun, o Herr, meine Seele!

It is enough! O Lord, now take away
my soul,
for I am not better than my fathers!
I desire to live no longer:
for my days have been but vanity.
I have been very jealous for the Lord,
for the Lord God of Hosts;
for the children of Israel
have broken Thy covenant,
and thrown down Thine altars.
And Thy prophets
they have slain with the sword.
And I, even I only am left:
and they seek my life
to take it away!
It is enough!
O Lord, now take away my soul,
for I am not better than my fathers!
Now take, o Lord, my soul!

27. Recitative (Tenor)

Sieh, er schläft unter dem Wacholder in der Wüste, aber die Engel des Herrn lagern sich um die her, so ihn fürchten.

See, how he sleepeth beneath a juniper tree in the wilderness; but there the angels of the Lord encamp 'round about all them that fear Him.

28. Trio

THREE ANGELS

Hebe deine Augen auf zu den Bergen,
von welchen dir Hilfe kommt.
Deine Hilfe kommt vom Herrn,
der Himmel und Erde gemacht hat.
Er wird deinen Fuß nicht gleiten lassen,
und der dich behütet, schläft nicht.

Lift thine eyes unto the hills,
from whence cometh thy help.
Thy help cometh from the Lord,
the Maker of heaven and earth.
He will not suffer thy foot to be moved,
and he that keepeth thee will not slumber.

29. Chorus

THE PEOPLE

Siehe, der Hüter Israels schläft noch schlummert nicht. Wenn du mitten in Angst wandelst, so erquickt er dich.

Behold, he that keepeth Israel shall neither slumber nor sleep. Though thou walkest in the midst of trouble, He will quicken thee.

30. Recitative

THE ANGEL

Stehe auf, Elias, denn du hast einen großen Weg vor dir! Vierzig Tage und vierzig Nächte sollst du geh'n bis an den Berg Gottes Horeb.

Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go, even unto Horeb, the mount of God.

ELIJAH

O Herr, ich arbeite vergeblich und bringe meine Kraft umsonst und unnütz zu.
Ach, daß du den Himmel zerrissest und führest herab! Daß die Berge vor dir zerflössen! Daß deine Feinde vor dir zittern müßten durch die Wunder, die du tust!
Warum lässest du sie irren von deinen Wegen und ihr Herz verstocken, daß sie dich nicht fürchten? O daß meine Seele stürbe!

O Lord, I have labored in vain! Yea, I have spent my strength for naught, and in vain!
Oh that Thou wouldst rend the heavens, and wouldst come down! That the mountains would flow down at Thy presence!
That Thine adversaries may tremble before Thee, through the wonders of Thy works!
O Lord, why hast Thou made them to err from Thy ways, and hardened their hearts, that they do not fear Thee? Oh that my soul might die!

31. Aria

THE ANGEL

Sei stille dem Herrn und warte auf ihn;
der wird dir geben, was dein herz wünscht.
Befiehl ihm deine Wege und hoffe auf ihn.
Steh ab vom Zorn und laß den Grimm.

Rest in the Lord, wait patiently for Him,
and He shall give thee the desires of thy heart.
Commit thy way unto Him, and trust in Him,
Cease from anger, and forsake wrath.

32. Chorus

Wer bis an das Ende beharrt, der wird selig.

He that shall endure to the end, shall be saved.

33. Recitative

ELIJAH

Herr, es wird Nacht um mich, sei du nicht ferne! Verbirg dein Antlitz nicht vor mir! Meine Seele dürstet nach dir, wie ein dürres Land.

Night falleth round me, o Lord! Be Thou not far from me! Hide not Thy face from me; my soul is thirsting for Thee, as a thirsty land.

THE ANGEL

Wohlan den, gehe hinaus, und tritt auf den Berg vor den Herrn, denn seine Herrlichkeit erscheinet über dir. Verhülle dein Antlitz, denn es naht der Herr.

Arise now, get thee without, stand on the mount before the Lord: for there His glory will shine on thee! Cover thy face, for the Lord draweth near.

Please turn the page quietly.

34. Chorus

Der Herr ging vorüber, und ein starker Wind, der die Berge zerriß und die Felsen zerbrach, ging vor dem Herrn her, aber der Herr war nicht im Sturmwind. Der Herr ging vorüber, und die Erde erbebte, und das Meer erbrauste, aber der Herr war nicht im Erdbeben. Und nach dem Erdbeben kam ein Feuer, aber der Herr war nicht im Feuer. Und nach dem Feuer kam ein stilles, sanftes Sausen. Und in dem Säuseln nahte sich der Herr.

The Lord passed by! And a mighty wind rent the mountains, and broke in pieces the rocks before the Lord. But yet the Lord was not in the wind. The Lord passed by. And the earth was shaken, and the sea was upheaved, but yet the Lord was not in the earthquake. And after the earthquake there came a fire. But yet the Lord was not in the fire. And after the fire there came a still small voice. And in that still voice onward came the Lord.

35. Recitative (Alto)

Seraphim standen über ihm, und einer rief zum andern:

Above Him stood the Seraphim, and one cried to another:

Quartet with Chorus

Heilig, heilig, heilig ist Gott, der Herr Zebaoth. Alle Lande sind seiner Ehre voll.

Holy, holy, holy is God the Lord, the Lord of hosts! The whole earth is full of His glory.

36. Chorus and Recitative

Geh wiederum hinab! Noch sind übriggeblieben siebentausend in Israel, die sich nicht gebeugt vor Baal. Gehe wiederum hinab! Tue nach des Herrn Wort!

Go, return upon thy way! For there shall remain seven thousand in Israel whose knees which have not bowed to Baal. Go, return! Thus the Lord commandeth.

ELIJAH

Ich gehe hinab in der Kraft des Herrn! Du bist ja der Herr! Ich muß um deinetwillen leiden; darum freuet sich mein Herz, und ich bin fröhlich: Auch mein Fleisch wird sicher liegen.

I go on my way in the strength of the Lord. For Thou art my Lord; and I will suffer for Thy sake. My heart is therefore glad, my glory rejoiceth; and my flesh shall also rest in hope.

37. Arioso

ELIJAH

Ja, es sollen wohl Berge weichen
und Hügel hinfallen,
aber deine Gnade wird nicht von mir weichen,
und der Bund deines Friedens
soll nicht fallen.

Yea, the mountains shall depart,
and the hills be removed;
but Thy kindness shall not depart from me,
neither shall the covenant of Thy peace be removed.

38. Chorus

Und der Prophet Elias brach hervor wie ein Feuer, und sein Wort brannte wie eine Fackel. Er hat stolze Könige gestürzt. Er hat auf dem Berge Sinai gehört die zukünftige Strafe, und in Horeb die Rache. Und da der

Then did Elijah the prophet break forth like a fire; and his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai and heard the judgments of the future, and in

Herr ihn wollte gen Himmel holen, siehe, da kam ein feuriger Wagen, mit feurige Rossen, und er fuhr im Wetter gen Himmel.

Horeb its vengeance. And when the Lord would take him away to heaven, lo! there came a fiery chariot with fiery horses, and he went by a whirlwind to heaven.

39. Aria (Tenor)

Dann werden die Gerechten leuchten
wie die Sonne in ihres Vaters Reich.
Wonne und Freude werden sie ergreifen.
Aber Trauern und Seufzen wird vor ihnen fliehen.

Then shall the righteous shine forth as
the sun in their Father's realm.
Joy on their head shall be for everlasting,
and all sorrow and mourning shall flee away
before them.

40. Recitative (Soprano)

Darum ward gesendet der Prophet Elias, eh' denn da komme der große und schreckliche Tag des Herrn: Er soll das Herz der Väter bekehren zu den Kindern, und das Herz der Kinder zu ihren Vätern; daß der Herr nicht komme und das Erdreich mit dem Bann schlage.

Therefore was sent Elijah the prophet,
before the coming of the great and dreadful day of the Lord: and he shall turn the heart of the fathers to the children, and the heart of the children to their fathers: lest the Lord shall come and smite the earth with a curse.

41. Chorus

Aber einer erwacht von Mitternacht, und er kommt vom Aufgang der Sonne. Der wird des Herren Namen predigen und wird über die Gewaltigen gehen; das ist sein Knecht, sein Auserwählter, an welchem seine Seele Wohlgefallen hat. Auf ihm wird ruhen der Geist des Herrn: Der Geist der Weisheit und des Verstandes, der Geist des Rats und der Stärke, der Geist der Erkenntnis und der Furcht des Herrn. Aber einer wacht von Mitternacht, und er kommt vom Aufgang der Sonne.

But the Lord from the north hath raised one, and from the rising of the sun he cometh. He will preach the Name of the Lord, and he will come upon princes; Behold, my servant and mine elect in whom my soul delighteth! On him the Spirit of God shall rest: the spirit of wisdom and understanding, the spirit of counsel and of might, the spirit of knowledge and of the fear of the Lord. But the Lord from the north hath raised one, who cometh from the rising of the sun.

Quartet (Soprano, Alto, Tenor, Bass)

Wohlan alle, die ihr durstig seid,
Kommt her zum Wasser, kommt her zu ihm!
Und neigt euer Ohr, und kommt zu ihm,
so wird eure Seele leben.

Oh come everyone that thirsteth,
oh come to the waters, oh come unto Him!
Oh hear, come unto Him,
and your souls shall live for ever.

42. Final Chorus

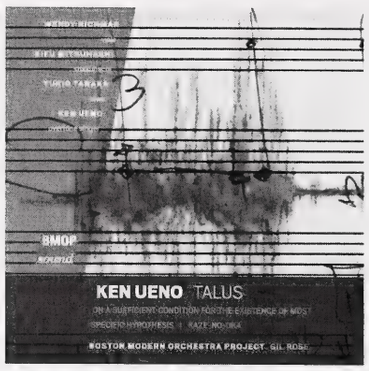
Alsdann wird euer Licht hervorbrechen wie die Morgenröte, und eure Besserung wird schnell wachsen; und die Herrlichkeit des Herrn wird euch zu sich nehmen. Herr, unser Herrscher! Wie herrlich ist dein Name in allen Landen, da man dir danket im Himmel. Amen.

And then shall your light break forth as the light of the morning breaketh: and your health shall speedily spring forth then: and the glory of the Lord ever shall reward you. Lord, our Creator, how excellent Thy Name is in all the nations! And Thou art thanked in heaven. Amen.

BMOP sound

SPRING 2010 RELEASES

To check availability and to order, go to www.bmopsound.org



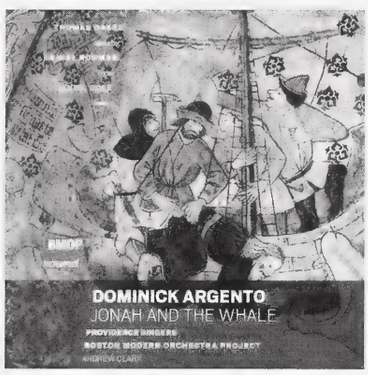
[1014]

KEN UENO TALUS

ON A SUFFICIENT CONDITION FOR THE EXISTENCE OF MOST SPECIFIC HYPOTHESIS | KAZE-NO-OKA

Wendy Richman viola
Yukio Tanaka biwa
Kifu Mitsuhashi shakuhachi
Ken Ueno overtone singer

"A concerto that engrossingly reinvents the discourse." THE BOSTON GLOBE

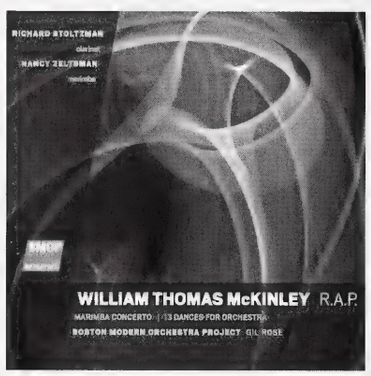


[1015]
SACD

DOMINICK ARGENTO
JONAH AND THE WHALE

Thomas Oakes narrator
Daniel Norman tenor
Daniel Cole bass
Providence Singers
Boston Modern Orchestra Project
Andrew Clark conductor

"An engaging combination of 14th-century English poetry, sea chanteys, and work songs." PROVIDENCE MONTHLY



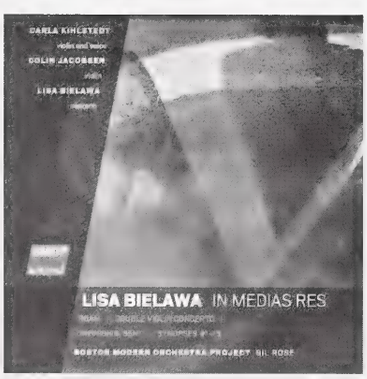
[1016]

WILLIAM THOMAS McKINLEY R.A.P.

"CHILDHOOD MEMORIES" CONCERTO FOR MARIMBA AND ORCHESTRA | 13 DANCES FOR ORCHESTRA

Richard Stoltzman clarinet
Nancy Zeltsman marimba

"The gung-ho orchestra rapped a little too." THE BOSTON GLOBE



[1017]
SACD

LISA BIELAWA IN MEDIAS RES

UNFINISH'D, SENT | ROAM | DOUBLE VIOLIN CONCERTO

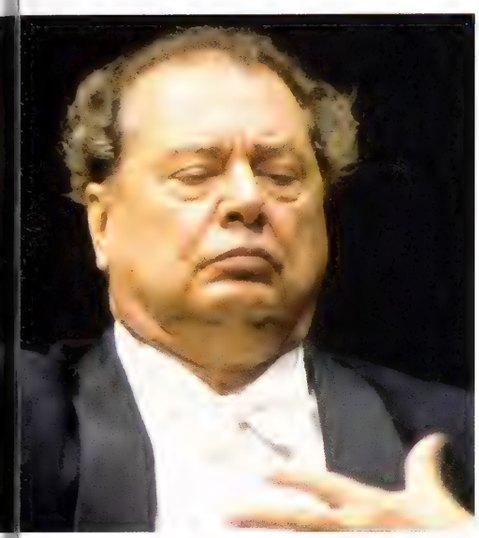
Carla Kihlstedt violin
Colin Jacobsen violin
Lisa Bielawa soprano

"Performed with unfailing refinement." THE BOSTON GLOBE

BMOP/sound, the label of the acclaimed Boston Modern Orchestra Project, explores the evolution of the music formerly known as classical. Its eclectic catalog offers both rediscovered classics of the 20th Century and the music of today's most influential and innovative composers. BMOP/sound gives adventurous listeners a singular opportunity to explore the music that is defining this generation and the next.

Gil Rose, Executive Producer | www.bmopsound.org | Distributed by Albany Music Distributors, Inc. | www.albanymusic.net

Guest Artists



Rafael Frühbeck de Burgos

Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. Currently chief conductor and artistic director of the Dresden Philharmonic, he has served as general music director of the Rundfunkorchester (Radio Orchestra) Berlin, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of Deutsche Oper Berlin, the Vienna Symphony, Orchestra Sinfonica Nazionale della RAI Turin, Bilbao Orchestra, Spanish National Orchestra, Düsseldorf Symphony Orchestra, and Montreal Symphony Orchestra. For many seasons he was also principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo, and in 1998 he was named emeritus conductor of the Spanish National Orchestra. Maestro Frühbeck returns to North America each season as guest conductor with the Philadelphia Orchestra, and with the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood. In 2009-10 he also conducts the Chicago Symphony, the National Symphony Orchestra in Washington, D.C., the Los Angeles Philharmonic, and Toronto Symphony. North American engagements in 2008-09 also included the New York Philharmonic, Pittsburgh Symphony, Cincinnati Symphony, Detroit Symphony, and Puerto Rico Symphony Orchestra. In spring 2008 he led the Pittsburgh Symphony Orchestra on a six-city tour across Spain and toured the United States with the Dresden Philharmonic. In addition, he is a regular guest conductor with most of the major European ensembles, including the Philharmonia of London, the Berlin, Munich, and Hamburg philharmonic orchestras, various German radio orchestras, and the Vienna Symphony. He has also conducted the

Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with such ensembles as the Philharmonia of London, the London Symphony, the National Orchestra of Madrid, and the Swedish Radio Orchestra. He toured North America with the Vienna Symphony in three different seasons and has led the Spanish National Orchestra on two tours of the United States. A member of the Royal Academy of Fine Arts of San Fernando since 1975, Rafael Frühbeck de Burgos has received many awards, including an honorary doctorate from the University of Navarra in Spain, the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the Jacinto Guerrero Prize, which he received in 1997 from the Queen of Spain. He has recorded extensively for EMI, Decca, Deutsche Grammophon, Columbia (Spain), and Orfeo, including acclaimed releases of Mendelssohn's *Elijah* and *St. Paul*, Mozart's Requiem, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla. Rafael Frühbeck de Burgos made his Boston Symphony debut in January 1971. Since an August 2000 appearance at Tanglewood, he has been a frequent guest leading the BSO in a wide range of repertoire both at Symphony Hall and at Tanglewood, where he also conducts the Tanglewood Music Center Orchestra. At Tanglewood in 2009, besides two Boston Symphony concerts (including music of Beethoven, Debussy, Ravel, Prokofiev, and Orff), he led the *1812* Overture (to close the summer's gala Tanglewood on Parade concert) and an all-Stravinsky program with the Tanglewood Music Center Orchestra. Most recently he led two weeks of BSO subscription programs last month, including music of Albéniz, Prokofiev, Rimsky-Korsakov, Mendelssohn's *Midsummer Night's Dream* music, and Rossini's *Stabat mater* (not played by the BSO since the orchestra's only previous performances in 1974).



Shenyang



Winner of the 2007 BBC Cardiff Singer of the World competition and a 2008 winner of the Borletti-Buitoni Trust Award, bass-baritone Shenyang makes his Boston Symphony debut this week, as Mendelssohn's Elijah. Born in Tianjin, China, he studied with Professor Ping Gu at the Shanghai Conservatory of Music and is currently enrolled jointly in the Metropolitan Opera Lindemann Young Artist Development Program and the Juilliard School Opera Center. As a student, he sang Masetto (*Don Giovanni*), Don Alfonso (*Così fan tutte*), Don Basilio (*Il barbiere di Siviglia*), and Caronte (*L'Orfeo*) in Verona, Shanghai, Tel Aviv, and Berlin, also earning critical acclaim for his performances of leading roles in Fleishman's *Rothschild's Violin* and Mussorgsky's *The Marriage* with James Conlon at the Juilliard Opera Center. Highlights of recent seasons include Rossini's *Stabat Mater* with Antonio Pappano and the Accademia Nazionale di Santa Cecilia Orchestra; the opening concert of Beijing's China National Grand Theatre; his Metropolitan Opera debut as Masetto under Louis Langrée; Haydn's *Die Jahreszeiten* with John Nelson at Beijing's National Centre for the Performing Arts; solo Lieder recitals at BBC Hoddinott Hall in Cardiff, the Hong Kong Arts Festival, the Shanghai Grand Theatre, and at Lincoln Center under the auspices of the Juilliard School; a Young Singers Concert with Ivor Bolton at the Salzburg Festival, and Brahms's *Liebeslieder Walzer* with James Levine and Daniel Barenboim at Carnegie Hall. Besides his BSO debut this week, highlights of the current season include his New York Philharmonic debut with *Messiah* under Helmuth Rilling, a return to the Metropolitan Opera as Colline in *La bohème* conducted by Marco Armiliato, and concerts in France at the Festival de la Musique et Vin au Clos Vougeot. Shenyang made the Chinese premiere recording of Schubert's *Winterreise*, released by FengLin Records.

The Cambridge Homes.
Where both nature and knowledge flourish.



THE CAMBRIDGE HOMES
INDEPENDENT & ASSISTED LIVING
617-876-0369
Next to Mount Auburn Hospital
www.TheCambridgeHomes.org
EQUAL HOUSING OPPORTUNITY

Christine Brewer



Highlights of Christine Brewer's 2009-10 season include performances of Beethoven's Ninth Symphony with the Boston Symphony, New World Symphony, and Dallas Symphony, Britten's *War Requiem* with the Toronto Symphony, and excerpts from Wagner operas with the BBC Philharmonic, Scottish Symphony Orchestra, and Saint Louis Symphony, as well as at the Ravinia Festival. She premieres a new work by David Carlson with the Marin Symphony, sings Strauss's Four Last Songs with Jeffrey Kahane and the Colorado Symphony and Beethoven's *Missa Solemnis* with the New York Philharmonic and Alan Gilbert, and reprises her acclaimed portrayal of Lady Billows in Britten's *Albert Herring* at Santa Fe Opera. She appears in recital at Carnegie Hall's Zankel Hall; Cal Performances, Berkeley; the University of Florida; Spivey Hall in Georgia; the University Musical Society in Ann Arbor; the Schubert Club; the Baldwin-Wallace Art Song Festival, and in a presentation by the Los Angeles Philharmonic, among many others. Operatic appearances have included Wagner's *Tristan und Isolde*, Gluck's *Alceste*, the Dyer's Wife in Strauss's *Die Frau ohne Schatten*, and the title roles in Strauss's *Ariadne auf Naxos* and *Die ägyptische Helena* and Gluck's *Iphigénie en Tauride*. She has sung in Lincoln Center's "Art of the Song" series at Alice Tully Hall; at the Kennedy Center in Washington. D.C.; and at Spivey Hall in Atlanta, Amsterdam's Concertgebouw, and the Mondavi Center in California, as well as at the Gilmore, Ravinia, and Cleveland Art Song festivals. Her discography includes the Grammy-winning release of Bolcom's *Songs of Innocence and Experience*, works by Schubert, Janáček, Dvořák, Strauss, Beethoven, Mozart, Mahler, and Britten, and several recital recordings. Christine Brewer made her Boston Symphony debut in 1996; her appearances with the orchestra have included Mozart's Requiem; Beethoven's Ninth Symphony, *Missa Solemnis*, and *Fidelio* (Leonore); the world premiere of John Harbison's Requiem, and Tove in Schoenberg's *Gurrelieder*. She has also appeared with James Levine and the Tanglewood Music Center Orchestra, as Chrysothemis in a 2006 concert performance of Strauss's *Elektra*. Her most recent BSO appearances were this past November, when she was the soprano soloist in Beethoven's Ninth Symphony with Lorin Maazel conducting.

Stephanie Blythe



Mezzo-soprano Stephanie Blythe has sung in renowned opera houses in the United States and Europe, appearing in the title roles of *Carmen*, *Samson et Dalila*, *Orfeo ed Euridice*, *La Grande-Duchesse de Gérolstein*, *Tancredi*, *Mignon*, and *Giulio Cesare*; as Frugola, La Principessa, and Zita in *Il trittico*, Fricka in both *Das Rheingold* and *Die Walküre*, Azucena in *Il trovatore*, Ulrica in *Un ballo in maschera*, Baba the Turk in *The Rake's Progress*, Ježibaba in *Rusalka*, Jocasta in *Oedipus Rex*, Mère Marie in *Dialogues des Carmélites*, Isabella in *L'italiana in Algeri*, Mistress Quickly in *Falstaff*, Ino/Juno in *Semele*, and Orlofsky in *Die Fledermaus*. This season she makes her San Francisco Opera house debut as Azucena, and returns to the Metropolitan Opera for *Il trittico* and to Seattle Opera as Mistress Quickly. She also appears in Carnegie Hall with James Levine and the Metropolitan Opera Orchestra, and with the Boston Symphony Orchestra in Mendelssohn's *Elijah*. Ms. Blythe has appeared with the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony, Los Angeles Philharmonic, San Francisco

Symphony, Philadelphia Orchestra, Orchestra of St. Luke's, Opera Orchestra of New York, Minnesota Orchestra, Hallé Orchestra, Orchestra of the Age of Enlightenment, and the Ensemble Orchestre de Paris, under such conductors as Bicket, Conlon, Dutoit, Elder, Eschenbach, Levine, Luisotti, Mackerras, Nelson, Pappano, Rostropovich, Spano, Summers, and Tilson Thomas. An avid recitalist, she premiered Alan Smith's *Vignettes: Ellis Island*, a song cycle written especially for her, and recently premiered and recorded his *Covered Wagon Woman*, a piece commissioned for her residency with the Chamber Music Society of Lincoln Center. Her recent solo recordings include works by Mahler, Brahms, and Wagner and an album of Handel and Bach arias (all Virgin Classics). She was named *Musical America*'s Vocalist of the Year for 2009. Ms. Blythe made her Boston Symphony debut at Tanglewood in 1998; she has appeared with the orchestra in Beethoven's Ninth Symphony, Mahler's Eighth Symphony (James Levine's first BSO performances as music director), and, most recently, Mahler's Symphony No. 3, in March 2007 in Boston and July 2007 at Tanglewood. She returns to Tanglewood this summer, as soloist in the BSO's season-opening performance of Mahler's Symphony No. 2.

Aleksandrs Antonenko

Tenor Aleksandrs Antonenko began his international career after winning the Paul Sakss Prize in 2002 and the Great Latvian Music Prize in 2004. Recent and future engagements include



appearances at such leading opera houses as Semperoper Dresden, Deutsche Oper Berlin, the Vienna State Opera, Opéra de Bordeaux, Opéra de Monte-Carlo, and Deutsche Oper am Rhein, where he earned acclaim as Giuseppe Hagenbach in *La Wally*. At Stockholm's Royal Swedish Opera and Oslo's Norske Opera, he sang Des Grieux (*Manon Lescaut*), which was also his debut role at the Vienna State Opera in 2006. Also that year, he sang his first Sergey in Shostakovich's *Lady Macbeth of the Mtsensk District* at the Latvian National Opera. During 2006-07 he appeared at Norske Opera (Don José in *Carmen*), Deutsche Oper Berlin (Turiddu in *Cavalleria rusticana*), Opéra de Monte-Carlo (also Turiddu), and at the Baden-Baden Festival (Cavaradossi in *Tosca*). Other roles include Gabriele Adorno (*Simon Boccanegra*) at Frankfurt Opera and Ismaele in a new production of *Nabucco* at the Bavarian State Opera. He made his Salzburg Festival debut under Riccardo Muti in 2008 as Verdi's Otello, a role he also sang at the Teatro dell'Opera di Roma. In February 2009 he made his acclaimed Metropolitan Opera debut as the Prince in *Rusalka*, opposite Renée Fleming. Further engagements include *Otello* at Opéra de Paris and Puccini's *Il tabarro* (Luigi) at the Royal Opera House, Covent Garden, as well as engagements in *Pique Dame* (Hermann) at the Vienna State Opera and in *Boris Godunov* (Dimitri) and *Carmen* (Don José) at the Metropolitan Opera. Mr. Antonenko makes his Boston Symphony debut in Mendelssohn's *Elijah* this week.

How a few days of summer can change your whole year.

There's a lot to choose from at New England Conservatory's Continuing Ed Summer Session, with chorus, opera, and orchestra for young people, and adult institutes ranging from GuitarFest, Bob Moses, and contemporary performance to Estill voice training, Kodaly training, world music—even a flute orchestra! So much more than we can list here—we invite you to explore the full offerings at **necmusic.edu/summer**.

Why come to the Conservatory? Because great teachers transform what they teach. You'll come out of class buzzing with new understanding and possibilities. And wouldn't that be a nice way to change your year?

NEC NEW ENGLAND CONSERVATORY
CONTINUING EDUCATION

Enrollment for summer session is now open!
For more information on classes, registration, certificates, and professional development programs, go to **necmusic.edu/summer**

Meredith Hansen

Meredith Hansen has achieved recent successes in many notable competitions, both domestically and internationally; she was a regional semi-finalist, district winner, and regional finalist in the Metropolitan Opera National Council Auditions. Recent career highlights include Rossini's *Petite Messe solennelle* with Masterworks Chorale, Miss Silverpeal in Mozart's *The Impresario* with MetroWest Opera, duets and arias with Boston Lyric Opera and the Landmarks Orchestra, Beethoven's *Missa Solemnis* with the Quincy Choral Society, and Verdi's Requiem with the Paul Madore Chorale. Her 2009-10 season includes the Johnstown Symphony Orchestra Opera Gala, her mainstage debut with Boston Lyric Opera as Frasquita in *Carmen* (under Keith Lockhart), and Vaughan Williams's *Dona nobis pacem* with the Plymouth Philharmonic. Originally from Cohasset, Massachusetts, Ms. Hansen received her undergraduate training at the Eastman School of Music and the University of Connecticut and her master's degree from Boston University, where she spent a year of post-graduate study at the Opera Institute.

Gigi Mitchell-Velasco

During the 2009-10 season, Gigi Mitchell-Velasco sings Beethoven's Symphony No. 9 for the opening of the Phoenix Symphony's season and also with the Dallas Symphony, Bach's B minor Mass with the Charlotte Symphony, and Verdi's Requiem with the Orchestre Symphonique de Quebec, and returns to Dallas for Prokofiev's *Alexander Nevsky* and Wolfgang Rihm's *Memoria*. In 2008-09 she opened the Charleston Symphony's season with Prokofiev's *Alexander Nevsky*, and sang Beethoven's Symphony No. 9 at the Colorado Music Festival and with the Honolulu Symphony, Verdi's Requiem with the Florida Orchestra, and Mahler's Symphony No. 8 with the Milwaukee Symphony. At Carnegie Hall she recently sang Bach's *St. Matthew* Passion with Helmuth Rilling and the Orchestra of St. Luke's. A protégée of Christa Ludwig, Ms. Mitchell-Velasco is a two-time winner of the Robert Lauch Memorial Grant of the New York Wagner Society.

Steven Tharp

Steven Tharp has appeared with most of the major U.S. orchestras, including the Chicago Symphony (under Solti and Barenboim), the New York Philharmonic (Masur), and the Cleveland Orchestra (Dohnányi), as well as the Royal Philharmonic and Hong Kong Philharmonic, the Metropolitan Opera, and other distinguished companies throughout North America and in Europe. His operatic repertoire of more than forty roles includes the major tenor parts of Mozart and Handel. He performed in the American premiere of Handel's *Partenope* and the first modern revival of *Scipione* and has sung Nemorino in *L'elisir d'amore*, Almaviva in *Il barbiere di Siviglia*, David in Wagner's *Die Meistersinger*, the Steersman in *Der fliegende Holländer*, and Lysander in Britten's *A Midsummer Night's Dream*. Recent engagements include performances with the Louisiana Philharmonic (*Messiah*), Orquesta Sinfonica National de Mexico (*The Creation*), and Springfield Symphony (Verdi's Requiem). He can be heard on Sir Georg Solti's recording of *Die Meistersinger*.

David Kravitz

Last season David Kravitz made company debuts with Glimmerglass Opera (*La traviata* and *The Consul*) and New York's American Lyric Theater, and returned to Opera Boston (*Der Freischütz*

BRIGHAM UROGYNECOLOGY GROUP

proudly supports the

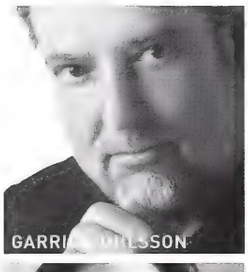
BOSTON SYMPHONY ORCHESTRA

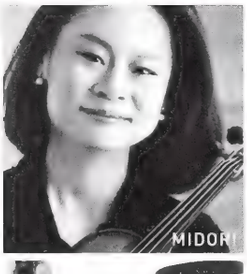
The Division of Urogynecology at BWH offers advanced diagnosis and treatment for women with incontinence and other urogynecologic conditions.

Contact us at **www.brighamandwomens.org/urogynecology** or **(617) 732-4838**

BWH BRIGHAM AND WOMEN'S HOSPITAL

A FOUNDING MEMBER OF PARTNERS HEALTHCARE

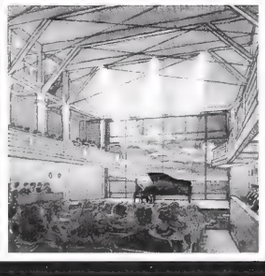








ROCKPORT MUSIC



OPENING IN JUNE 2010

THE SHALIN LIU PERFORMANCE CENTER

An intimate, 330-seat concert hall with magnificent views of the ocean – located in downtown Rockport, Massachusetts.

ROCKPORT CHAMBER MUSIC FESTIVAL
DAVID DEVEAU, ARTISTIC DIRECTOR
29TH SEASON
World-renowned soloists and ensembles
20 Concerts | June 10 – July 18, 2010

NEW! **ROCKPORT MUSIC PRESENTS**
Outstanding jazz, folk, and world music artists
4 Concerts | July 24 – August 8, 2010

INFORMATION 978.546.7391 WWW.ROCKPORTMUSIC.ORG

and *The Bartered Bride*). Other recent roles include Ko-Ko in *The Mikado* with Opera Theatre of St. Louis, the title role in *Wozzeck*, Leporello and the title role in *Don Giovanni*, Ping in *Turandot*, Count Almaviva in *Le nozze di Figaro*, Papageno in *Die Zauberflöte*, Don Alfonso in *Così fan tutte*, and Nick Shadow in *The Rake's Progress*. This season he returns to Opera Theatre of St. Louis for *The Golden Ticket* and sings Germont in *La traviata* with the Pioneer Valley Symphony, Raphael in Haydn's *Die Schöpfung* with Emmanuel Music, Cimarosa's *Il maestro di cappella* with Boston Baroque, and *Messiah* with the Charlotte Symphony. He has previously appeared with the Boston Symphony Orchestra under James Levine in Berlioz's *Les Troyens* and Schoenberg's *Moses und Aron*.

Ryan Williams

Twelve-year-old Ryan Williams attends the McAuliffe Regional Charter School in Framingham and comes from a musical family. He is a chorister at Boston's Trinity Church, where his mother (flutist and singer Kim Ellwood) and brother also sing. Previously he sang at St. Paul's Church in Natick. He has sung with the Boston Civic Symphony (including a holiday concert in which he sang a solo in a piece narrated by his father, singer Ron Williams) and in February 2010 was Miles in Britten's *The Turn of the Screw* with Boston Lyric Opera. Also a promising ballet dancer, Mr. Williams has performed in Walnut Hill School ballet productions of *The Nutcracker*, *Coppélia*, and *Sleeping Beauty*. He plays violin, has developed an appreciation for early music, and also enjoys swimming, writing poetry, and illustrating his own comic book.



AMERICAN-JAPANESE
CULTURAL CONCERT SERIES
第２回日本—アメリカ交流コンサート

Special Guest Pianist Emanuel Ax

From Japan: Masaharu Yamamoto-Clarinet (Tokyo University of the Arts)

Featuring Boston Symphony Orchestra musicians

Keisuke Wakao-Oboe
Richard Ranti-Bassoon
Richard Sebring-Horn
Alexander Velinzon-Violin
Yuncong Zhang-Violin
Rebecca Gitter-Viola
Mihail Jojatu-Cello
Edwin Barker-Double Bass

Edmund Arkus, Piano (May 2)

www.americanjapaneseconcerts.com
email: wkboston@live.jp

Keisuke Wakao, Director

All programs and artists are subject to change

PHOTOGRAPHY: MICHAEL LUTCH

Friday, April 30, 8:00pm
Church of the Redeemer Chestnut Hill
617-566-7679
www.redeemerchestnuthill.org

ALL MOZART PROGRAM
Special Guest Pianist Emanuel Ax
Mozart: Oboe Quartet in F, K. 370
Mozart: Quintet for Clarinet and Strings in A, K. 581
Mozart: Piano Quintet in E flat, K.452

Tickets in Advance - $30
At the Door - $35
617-721-5105 (English)
617-721-4380 (Japanese)

Advanced combined ticket for both church concerts (April 30th and May 2nd): $50

Sunday, May 2, 4:30pm
First Church in Boston
617-267-6730
www.firstchurchboston.org

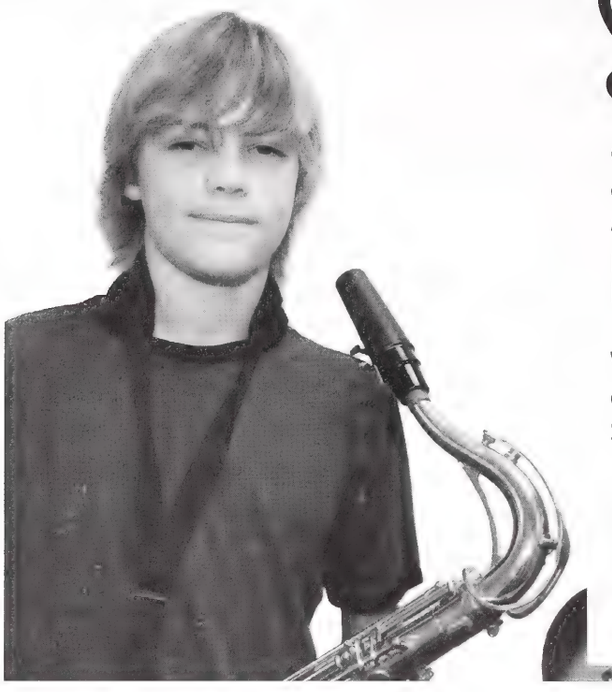
Message by Dr. Hiroshi Ishii, Muriel R. Cooper Professor of Media Arts and Sciences at the MIT Media Lab

Schumann: Marchenzahlungen for Clarinet, Viola and Piano, Op.132
Handel-Halvorsen: Duet for violin and double bass; 'Passacaglia'
Sarasate: Zigeunerweisen (Transcribed for Double Bass and Piano)
Britten: Fantasy for Oboe and String Trio, Op.2
Schumann: Piano Quartet in E flat, Op. 47

Tickets in Advance - $25
At the Door - $30
617-721-5105 (English)
617-721-4380 (Japanese)

Advanced combined ticket for both church concerts (April 30th and May 2nd): $50

CELEBRATING OUR 100th ANNIVERSARY



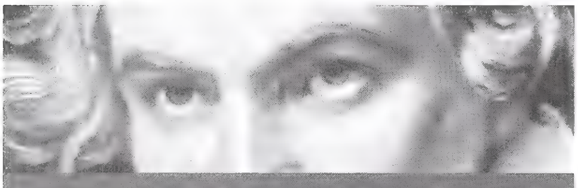
Music center

Community Music Center of Boston offers music instruction for all ages, and abilities. From classical and jazz to pop and world music, we transform the lives of 5,500 students each week.

We are the longest-running provider of arts education in the Boston Public Schools.

Community Music Center of Boston
34 Warren Avenue, Boston, MA 02116
tel: 617-482-7494
web: **www.cmcb.org**

THIS SPRING, WE'RE BRINGING OUT THE BIG GUNS:



BEETHOVEN

conducted by Sir Roger Norrington

Featuring the riveting symphonies nos. 4 and 6

Friday, April 9 at 8pm
Sunday, April 11 at 3pm
Symphony Hall | Tickets start at $18



BACH

conducted by Harry Christophers

Featuring the beloved Brandenburg Concerto no. 5

Friday, April 30 at 8pm
Sunday, May 2 at 3pm
Symphony Hall | Tickets start at $15

Handel AND Haydn SOCIETY

HARRY CHRISTOPHERS
Artistic Director

You won't want to miss this!

Call 617 266 3605 or visit
www.handelandhaydn.org

LUXURY RAFFLE

Five great prizes for one great cause.
www.handelandhaydn.org/raffle

Tanglewood Festival Chorus
John Oliver, Conductor



Founded in January 1970, when conductor John Oliver was named Director of Choral and Vocal Activities at the Tanglewood Music Center, the Tanglewood Festival Chorus made its debut on April 11 that year, in a performance of Beethoven's Symphony No. 9 with Leonard Bernstein conducting the Boston Symphony Orchestra. Made up of members who donate their time and talent, and formed originally under the joint sponsorship of Boston University and the Boston Symphony Orchestra for performances during the BSO's summer season at Tanglewood, the chorus originally numbered 60 well-trained Boston-area singers, but quickly expanded to a complement of 120 singers in 1971-72 and by 1972-73 had begun to play a major role in the BSO's Symphony Hall subscription season as well as at Tanglewood. Now numbering more than 250 members, the Tanglewood Festival Chorus performs year-round with the Boston Symphony Orchestra and the Boston Pops and has developed an international reputation for its skill, intelligence, versatility, thrilling sound, and enthusiastic performances. The chorus made its Carnegie Hall debut with the Boston Symphony Orchestra on October 10, 1973, performing Berlioz's *La Damnation de Faust* led by Seiji Ozawa, and has since returned regularly to Carnegie Hall with the BSO. The ensemble gave its first overseas performances in December 1994, touring with Seiji Ozawa and the BSO to Hong Kong and Japan. In 2001 the chorus sang with Bernard Haitink and the BSO during the orchestra's tour of European music festivals, also performing an *a cappella* program in the Dom Cathedral in Lübeck, Germany. Most recently, following its 2007 Tanglewood season, the chorus joined James Levine and the Boston Symphony Orchestra on tour in Lucerne, Essen, Paris, and London, giving *a cappella* concerts of its own in Essen and Trier.

The chorus's first recording with the BSO, Berlioz's *La Damnation de Faust* with Seiji Ozawa, received a Grammy nomination for Best Choral Performance of 1975. Two years later, at the invitation of Deutsche Grammophon, the chorus recorded an album of *a cappella* 20th-century American choral music, receiving a Grammy nomination for Best Choral Performance of 1979. Also in 1979, the chorus's recording of Schoenberg's *Gurrelieder* with Ozawa and the BSO was named Best Choral Recording by *Gramophone* magazine. The Tanglewood Festival Chorus has since made dozens of recordings with the BSO and Boston Pops, on Deutsche Grammophon, New World, Philips, Nonesuch, Telarc, Sony Classical, CBS Masterworks, RCA Victor Red Seal, and BSO Classics, with conductors James Levine, Seiji Ozawa, Bernard Haitink, Sir Colin

All the bigwigs.



99.5 All Classical
A service of WGBH
On the radio & online at **995allclassical.org**

Think you know these composers' faces?
E-mail us at **bigwigs@wgbh.org** for the answers!

Davis, Leonard Bernstein, Keith Lockhart, and John Williams. Recent additions to the chorus's discography, all drawn from live performances with James Levine and the BSO, and all on BSO Classics, include Ravel's complete *Daphnis and Chloé* (which won the Grammy Award for Best Orchestral Performance of 2009), Brahms's *Ein deutsches Requiem*, and William Bolcom's *Eighth Symphony* for chorus and orchestra, a BSO 125th Anniversary Commission composed specifically for the orchestra and the Tanglewood Festival Chorus. In addition, a recording on BSO Classics of *a cappella* music by J.S. Bach, Bruckner, Copland, Antonio Lotti, and Frank Martin drawn from live Tanglewood performances by the TFC is being released this month to mark the ensemble's 40th anniversary.

In addition to their work with the Boston Symphony Orchestra, members of the Tanglewood Festival Chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In 1989 the chorus helped close a month-long International Choral Festival that took place in and around Toronto, Canada. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004. The ensemble had the honor of singing at Sen. Edward Kennedy's funeral; has performed with the Boston Pops for the Boston Red Sox on Opening Day, and can also be heard on the soundtracks to Clint Eastwood's *Mystic River*, John Sayles's *Silver City*, and Steven Spielberg's *Saving Private Ryan*. TFC members regularly commute from the greater Boston area, western Massachusetts, Connecticut, Rhode Island, New Hampshire, Vermont, and Maine, and TFC alumni frequently return each summer from as far away as Florida and California to sing with the chorus at Tanglewood. Throughout its 40-year history, the Tanglewood Festival Chorus has established itself as a favorite of conductors, soloists, critics, and audiences alike.

Unique HOMES & Good Living.

Chobee Hoy associates

Brookline's leading real estate agency,
known for exceptional service and commitment

18 Harvard Street
Brookline, MA 02445 -7905

617 . 739.0067
homeahoy@chobeehoy.com

we will find you a great place to live

John Oliver



John Oliver founded the Tanglewood Festival Chorus in 1970 and has since prepared the TFC for more than nine hundred performances. These include appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras, and as a solo ensemble. In addition, he has had a major impact on musical life in Boston and beyond through his work with countless TFC members, former students from the Massachusetts Institute of Technology (where he taught for thirty-two years), and Fellows of the Tanglewood Music Center who now perform with distinguished musical institutions throughout the world. Mr. Oliver's affiliation with the Boston Symphony Orchestra began in 1964 when, at twenty-four, he prepared the Sacred Heart Boychoir of Roslindale for the BSO's performances and recording of excerpts from Berg's *Wozzeck* conducted by Erich Leinsdorf. In 1966 he prepared the choir for the BSO's performances and recording of Mahler's Symphony No. 3, also with Leinsdorf. Soon after, he was asked by Leinsdorf to assist with the choral and vocal music program at the Tanglewood Music Center. In 1970, he was named Director of Vocal and Choral Activities at the Tanglewood Music Center and founded the Tanglewood Festival Chorus. Mr. Oliver has prepared the chorus in more than two hundred works for chorus and orchestra, as well as dozens more *a cappella* pieces, and for more than forty commercial releases with conductors James Levine, Seiji Ozawa, Bernard Haitink, Sir Colin Davis, Leonard Bernstein, Keith Lockhart, and John Williams. He made his Boston Symphony conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, conducted the orchestra most recently in July 1998, and returns to the BSO podium again in August 2010 at Tanglewood.

In addition to his work with the Tanglewood Festival Chorus and Tanglewood Music Center, Mr. Oliver has held posts as conductor of the Framingham Choral Society, as a member of the faculty and director of the chorus at Boston University, and for many years on the faculty of MIT, where he was lecturer and then senior lecturer in music. While at MIT, he conducted the MIT Glee Club, Choral Society, Chamber Chorus, and Concert Choir. In 1977 he founded the John Oliver Chorale, which performed a wide-ranging repertoire encompassing masterpieces by Bach, Beethoven, Mozart, and Stravinsky, as well as seldom heard works by Carissimi, Bruckner, Ives, Martin, and Dallapiccola. With the Chorale he recorded two albums for Koch International: the first of works by Martin Amlin, Elliott Carter, William Thomas McKinley, and Bright Sheng, the second of works by Amlin, Carter, and Vincent Persichetti. He and the Chorale also recorded Charles Ives's *The Celestial Country* and Charles Loeffler's *Psalm 137* for Northeastern Records, and Donald Martino's *Seven Pious Pieces* for New World Records. John Oliver's appearances as a guest conductor have included Mozart's *Requiem* with the New Japan Philharmonic and Shinsei Chorus, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. In May 1999 he prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Sea Symphony* with the NHK Symphony in Japan; in 2001-02 he conducted the Carnegie Hall Choral Workshop in preparation for Previn's Carnegie performance of Brahms's *Ein deutsches Requiem*. Also an expert chef and master gardener, John Oliver lives in western Massachusetts.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrates its 40th anniversary this summer. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

SOPRANOS

Emily Anderson • Ondine Brent • Joy Emerson Brewer • Jeni Lynn Cameron • Anna S. Choi • Saewon Lee Chun • Lorenzee Cole • Sarah Dorfman Daniello# • Kaila J. Frymire • Karen Ginsburg • Carrie Louise Hammond • Kathy Ho • Eileen Huang • Stephanie Janes • Cynthia Kassell • Polina Dimitrova Kehayova • Carrie Kenney • Donna Kim • Nancy Kurtz • Barbara Abramoff Levy* • Kieran Murray • Jaylyn Olivo • Anna Oppenheimer • Laurie Stewart Otten • Kimberly Pearson • Laura Stanfield Prichard • Livia M. Racz • Jessica Rucinski • Adi Rule • Melanie Salisbury • Laura C. Sanscartier • Johanna Schlegel • Joan P. Sherman* • Dana R. Sullivan • Anna Ward • Alison L. Weaver • Alison Zangari

MEZZO-SOPRANOS

Kristen Anderson • Virginia Bailey • Martha A. R. Bewick • Betty Blanchard Blume • Betsy Bobo • Lauren A. Boice • Donna J. Brezinski • Laura B. Broad • Janet L. Buecker • Abbe Dalton Clark • Lauren Cree • Kathryn DerMarderosian • Diane Droste • Barbara Naidich Ehrmann • Katherine Barrett Foley • Paula Folkman# • Debra Swartz Foote • Irene Gilbride# • Mara Goldberg • Lianne Goodwin • Julia Jaffe • Betty Jenkins • Evelyn Eshleman Kern# • Yoo-Kyung Kim • Gale Livingston# • Katherine Mallin • Anne Forsyth Martín • Kristen McEntee • Louise Morrish • Fumiko Ohara# • Laurie R. Pessah • Ada Park Snider# • Julie Steinhilber# • Michele C. Truhe • Martha F. Vedrine • Cindy M. Vredeveld • Christina Lillian Wallace • Marguerite Weidknecht

TENORS

Matthew Allen • James Barnswell • John C. Barr# • Adam Kerry Boyles • Stephen Chrzan • Tom Dinger • Ron Efromson • Carey D. Erdman • Keith Erskine • Len Giambrone • J. Stephen Groff# • David Halloran# • John Horigan • Stanley G. Hudson# • Timothy O. Jarrett • James R. Kauffman# • Thomas Kenney • Lance Levine • Ronald Lloyd • Henry Lussier* • Glen Matheson • Mark Mulligan • David Norris# • Christopher F. Norton • John R. Papirio • Kevin Parker • Dwight E. Porter# • Guy F. Pugh • Peter Pulsifer • Brian Robinson • David Loring Rose • Sean Santry • Arend Sluis • Peter L. Smith • Stephen E. Smith • Theodore Weckbacher • Hyun Yong Woo

BASSES

Thomas Anderson • Nathan Black • Daniel E. Brooks# • Nicholas A. Brown • Stephen J. Buck • Matthew Collins • Matthew E. Crawford • Michel Epsztein • Alexander Goldberg • Jim Gordon • Jay S. Gregory • Mark L. Haberman# • Robert Hicks • Marc J. Kaufman • Will Koffel • Timothy Lanagan# • Nathan Lofton • David K. Lones# • Christopher T. Loschen • Martin F. Mahoney II • Joshua H. Nannestad • Eryk P. Nielsen • Richard Oedel • Stephen H. Owades* • Donald R. Peck • Michael Prichard • Bradley Putnam • Jonathan Saxton • Karl Josef Schoellkopf • Scott Street • Joseph J. Tang • Craig A. Tata • Bradley Turner • Thomas C. Wang • Channing Yu

Mark B. Rulison, Chorus Manager
Martin Amlin, Rehearsal Pianist
Ariane Frank, Language Coach
Livia M. Racz, Language Coach

Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal contributions that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with the designation of Great Benefactor. For more information, please contact Elizabeth P. Roberts, Director of Development—Campaign and Individual Giving, at 617-638-9269 or eroberts@bso.org.

TEN MILLION AND ABOVE

Mr. Julian Cohen † • Fidelity Investments • The Linde Family Foundation • Ray and Maria Stata • Anonymous

SEVEN AND ONE HALF MILLION

Mr. and Mrs. George D. Behrakis •
Mr. John F. Cogan, Jr. and Ms. Mary L. Cornille

FIVE MILLION

Bank of America and Bank of America Charitable Foundation •
Paul and Catherine Buttenwieser • Germeshausen Foundation •
NEC Corporation • Stephen and Dorothy Weber • Anonymous

TWO AND ONE HALF MILLION

Mr. and Mrs. J.P. Barger • Peter and Anne Brooke •
Eleanor L. Campbell and Levin H. Campbell • Commonwealth of Massachusetts •
Cynthia and Oliver Curme/The Lost & Foundation, Inc. •
Alan J. and Suzanne W. Dworsky • EMC Corporation • Jane and Jack Fitzpatrick •
Susan Morse Hilles Trust • National Endowment for the Arts •
William and Lia Poorvu • Miriam and Sidney Stoneman † •
Estate of Elizabeth B. Storer • Anonymous

ONE MILLION

American Airlines • Mr. and Mrs. Harlan E. Anderson • Dorothy and David B. Arnold, Jr. • AT&T • The Bank of New York Mellon • Gabriella and Leo Beranek • Mr. William I. Bernell † • George and Roberta Berry • Alan S. and Lorraine D. Bressler • Jan Brett and Joseph Hearne • Chiles Foundation • Mr. † and Mrs. William H. Congleton • Country Curtains • John and Diddy Cullinane • Lewis S. and Edith L. Dabney • Mr. and Mrs. Stanton W. Davis † • Estate of Mrs. Pierre de Beaumont • Estate of Elizabeth B. Ely • John P. II and Nancy S.† Eustis • The Fairmont Copley Plaza Hotel and Fairmont Hotels & Resorts • Shirley and Richard Fennell • Estate of Verna Fine • Estate of Anna E. Finnerty • The Ann and Gordon Getty Foundation • Estate of Marie L. Gillet • The Gillette Company • Sophia and Bernard Gordon • Mrs. Donald C. Heath † • Estate of Francis Lee Higginson • Major Henry Lee Higginson † • Estate of Edith C. Howie • John Hancock Financial Services • Stephen B. Kay and Lisbeth L. Tarlow/The Aquidneck Foundation • Estate of Richard L. Kaye • George H.† and Nancy D. Kidder • Harvey Chet † and Farla Krentzman • The Kresge Foundation • Liz and George Krupp • Bill † and Barbara Leith • Liberty Mutual Foundation, Inc. • Estates of John D. and Vera M. MacDonald • Nancy Lurie Marks Family Foundation • Andrew W. Mellon Foundation • Kate and Al Merck • Mr. and Mrs. Nathan R. Miller • Mr. and Mrs. Paul M. Montrone • The Richard P. and Claire W. Morse Foundation • William Inglis Morse Trust • Mrs. Robert B. Newman • Mrs. Mischa Nieland and Dr. Michael L. Nieland • Megan and Robert O'Block • Mr. Norio Ohga • Carol and Joe Reich • Mr. and Mrs. Dwight P. Robinson, Jr. † • Susan and Dan Rothenberg • Estate of Wilhemina C. Sandwen • Dr. Raymond and Hannah H.† Schneider • Carl Schoenhof Family • Arthur I. Segel and Patti B. Saris • Kristin and Roger Servison • Ruth and Carl J. Shapiro • Miriam Shaw Fund • Sony Corporation of America • State Street Corporation • Thomas G. Stemberg • Dr. Nathan B. and Anne P. Talbot † • Caroline and James Taylor • Diana O. Tottenham • The Wallace Foundation • Roberta and Stephen R. Weiner • The Helen F. Whitaker Fund • Mr. and Mrs. John Williams • Estate of Mrs. Helen Zimbler • Anonymous (8)

† Deceased

BSO Major Corporate Sponsors

2009–10 Season

Boston Symphony Orchestra and Symphony Hall major corporate sponsorships reflect the increasing importance of alliance between business and the arts. The BSO is honored to be associated with the following companies and gratefully acknowledges their partnership. For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.

UBS



Stephen H. Brown

Managing Director
New England Market

UBS is proud to be the exclusive season sponsor of the Boston Symphony Orchestra. The BSO demonstrates the highest level of musical excellence where musicians display an unsurpassed level of attention to detail and collaboration. This partnership reflects our philosophy of working collaboratively with clients to deliver customized solutions to help them pursue their financial goals.

In addition to the BSO, UBS currently sponsors several outstanding symphony orchestras in the U.S., including The Philadelphia Orchestra and The Cleveland Orchestra. UBS has a long history of supporting the art of orchestral music and we view these partnerships as a reflection of our ongoing commitment to the communities in which we live and work.

We are looking forward to an extraordinary season at Symphony Hall and we hope you will continue to share the experience with your friends and family.

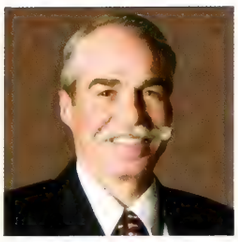


Joe Tucci

Chairman, President, and CEO

EMC²
where information lives®

EMC is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the wonderful musical heritage of the BSO so that it can continue to enrich the lives of listeners and create a new generation of music lovers.



Jim Kaloyanides

President and Chief Operating Officer

NEW ENGLAND COFFEE

Family Coffee Roasters Since 1916

New England Coffee is delighted to be the Official Coffee of the Boston Symphony Orchestra and the Boston Pops. As a family owned business for over 90 years, we share a commitment to quality and tradition that the BSO has championed for over 125 years. With these common values and a dedication to fine coffee and fine music, we anticipate a long friendship between two of Boston's greatest traditions.



Paul Tormey

Regional Vice President and General Manager

THE Fairmont COPLEY PLAZA BOSTON

The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.



Dawson Rutter

President and CEO

COMMONWEALTH WORLDWIDE CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops. The BSO has delighted and enriched the Boston community for over a century and we are excited to be a part of such a rich heritage. We look forward to celebrating our relationship with the BSO, Boston Pops, and Tanglewood for many years to come.



Program Book RE-USE INITIATIVE

The BSO is pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

Thank you for helping to make the BSO greener!

PHOTOGRAPHY: JOHN FERRILLO

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Thursday, April 8, 10:30am (Open Rehearsal)
Thursday 'C' April 8, 8-10:15
Friday 'B' April 9, 1:30-3:45
Saturday 'B' April 10, 8-10:15

Conductor to be announced
MIRA WANG, violin
JAN VOGLER, cello

HARBISON Double Concerto for violin and cello (world premiere; BSO commission)
MAHLER Symphony No. 7

Tuesday 'C' April 13, 8-9:55
Thursday 'D' April 15, 8-9:55
Friday 'A' April 16, 1:30-3:25
Saturday 'A' April 17, 8-9:55

JULIAN KUERTI, conductor
MARC-ANDRÉ HAMELIN, piano

LIGETI *Concert Românesc*
SHOSTAKOVICH Piano Concerto No. 1
TCHAIKOVSKY Symphony No. 2, *Little Russian*



masscultural council.org

Sunday, April 18, 3pm
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

BARBER *Summer Music*, for wind quintet
BOLCOM *Serenata notturna*, for oboe and strings
BEETHOVEN Septet in E-flat for winds and strings, Op. 20

Thursday 'A' April 22, 8-10:05
Friday Evening April 23, 8-10:05
Saturday 'A' April 24, 8-10:05
Tuesday 'B' April 27, 8-10:05

BERNARD HAITINK, conductor
LEONIDAS KAVAKOS, violin

STRAUSS Suite from *Le Bourgeois Gentilhomme*
MOZART Violin Concerto No. 5 in A, K.219
MOZART Symphony No. 35, *Haffner*

Thursday 'C' April 29, 8-10:05
Friday 'A' April 30, 1:30-3:35
Saturday 'B' May 1, 8-10:05

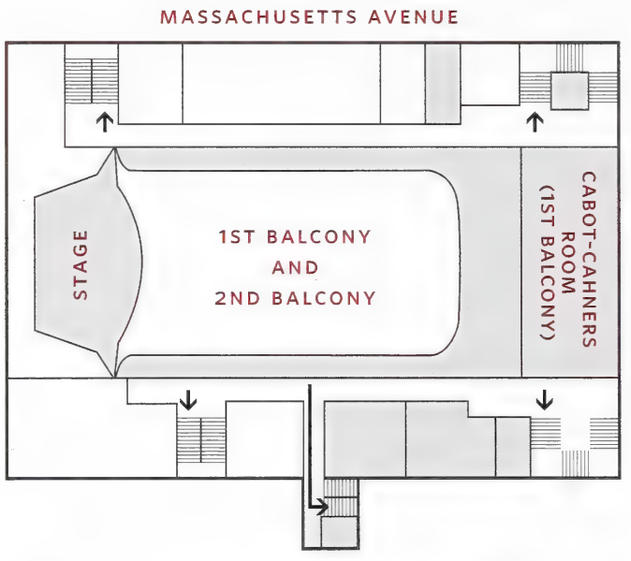
BERNARD HAITINK, conductor
EMANUEL AX, piano

BEETHOVEN *Leonore* Overture No. 2
BEETHOVEN Piano Concerto No. 4
BARTÓK Concerto for Orchestra

Programs and artists subject to change.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

Symphony Hall Exit Plan





IN CASE OF EMERGENCY

Follow any lighted exit sign to street.
Do not use elevators.
Walk, do not run.

Symphony Hall Information

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

The Boston Symphony performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 11 a.m. until 6 p.m. Monday through Saturday. On concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WCRB All-Classical 99.5 FM.

BSO Friends: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9277 or e-mail bsobusinesspartners@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Cruise through the Winter in Style at North Hill

Imagine yourself with all the comforts and grandeur of an all-inclusive cruise vacation – in your own neighborhood!

Escape the New England winter doldrums...and enjoy the comfort of a fully furnished apartment home for a 90 day stay.



This offer includes:

- A luxury furnished apartment
- Daily gourmet dining and convenient take-out services
- Weekly housekeeping and linen service
- Concierge service
- Friendly and welcoming staff
- Covered underground parking
- Transportation to Needham, Wellesley and appointments
- An excellent library
- Common areas to sit and socialize
- Social events
- No snow shoveling
- New friends

Also enjoy the many dimensions of our innovative wellness program

- Heated pool, Jacuzzi and a host of aquatic classes
- Lifelong learning classes and lectures
- Cultural and arts opportunities
- Cardio, balance and strength exercise classes
- Yoga, Tai Chi, Feldenkrais
- Personal training and massage services
- Brain health programming and Posit Science "neurobics"
- Creative arts experiences
- Did we mention - no snow shoveling?!
- Really nice people!

Join more than 300 North Hill Residents as they sail smoothly through winter...

For further information on the cruise package, call Heather Parker at 781-433-6524 to learn more about reservations.



North Hill

Greater Boston's Premier Retirement Community

EQUAL HOUSING OPPORTUNITY

865 Central Avenue • Needham, MA 02492 • 781-433-6524 • www.northhill.org



The Boston Symphony Orchestra brings together many talents to create an extraordinary musical experience. At UBS, we understand that success relies on collaboration. It's why, as one of the world's leading financial firms, we work closely with our clients to deliver the customized solutions that help them pursue their goals. And it's why we celebrate the achievement of this outstanding orchestra along with you.

UBS is the season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

© UBS 2009. All rights reserved.


BOSTON
SYMPHONY
ORCHESTRA
2009–2010 SEASON
James Levine | Music Director
Bernard Haitink | Conductor Emeritus
Seiji Ozawa | Music Director Laureate
Season Sponsor:
UBS

Silk twill scarves.

Boston

320 Boylston Street
(617) 482-8707

Hermes.com

HERMÈS
PARIS

HERMÈS, LIFE AS A TALE

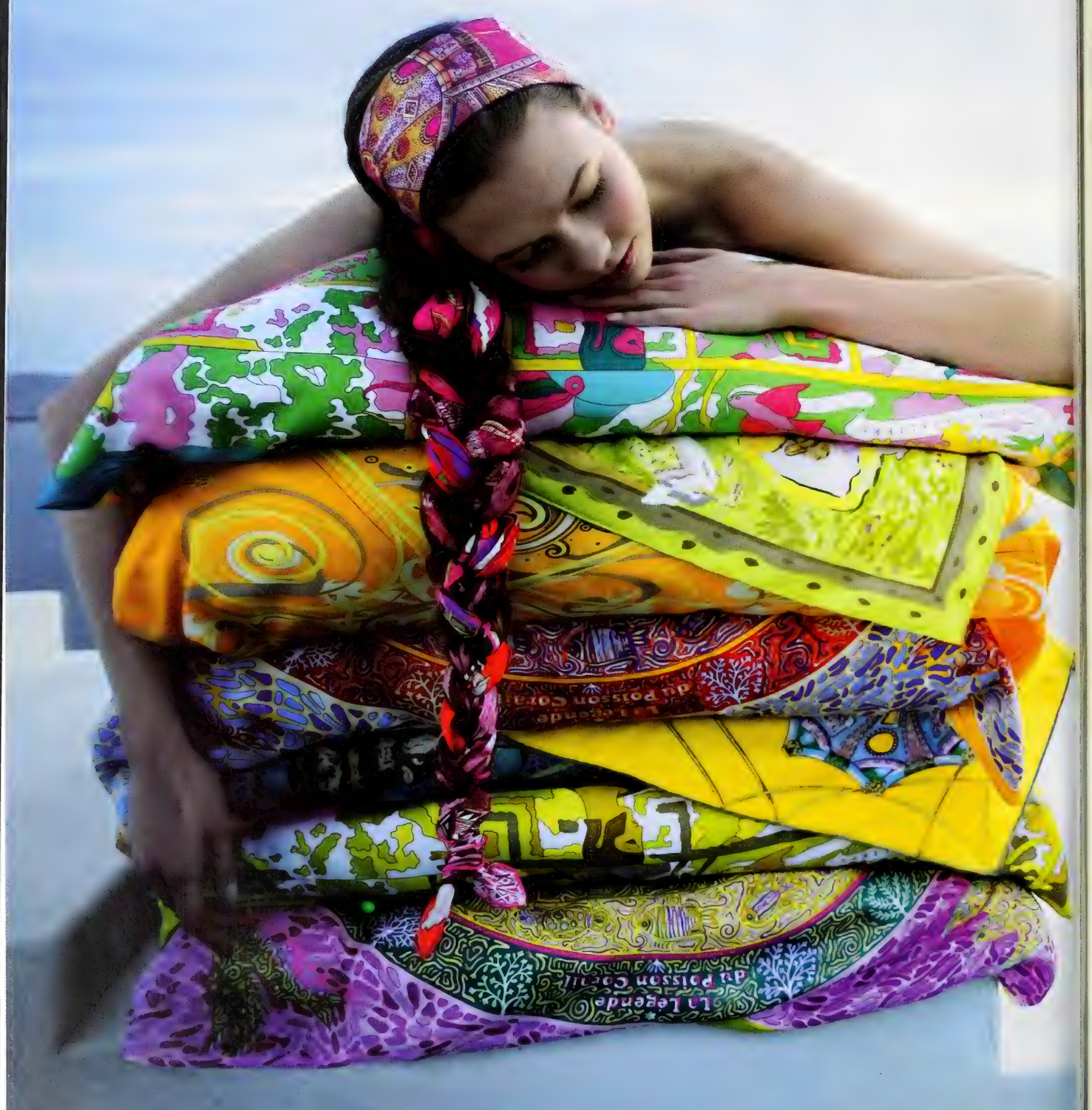


Table of Contents | Week 22

15 BSO NEWS

23 ON DISPLAY IN SYMPHONY HALL

25 BSO MUSIC DIRECTOR JAMES LEVINE

28 THE BOSTON SYMPHONY ORCHESTRA

31 THIS WEEK'S PROGRAM

Notes on the Program

32 John Harbison

41 Gustav Mahler

55 To Read and Hear More...

Guest Artists

61 Carlos Kalmar

63 Mira Wang

65 Jan Vogler

68 SPONSORS AND DONORS

80 FUTURE PROGRAMS

82 SYMPHONY HALL EXIT PLAN

83 SYMPHONY HALL INFORMATION

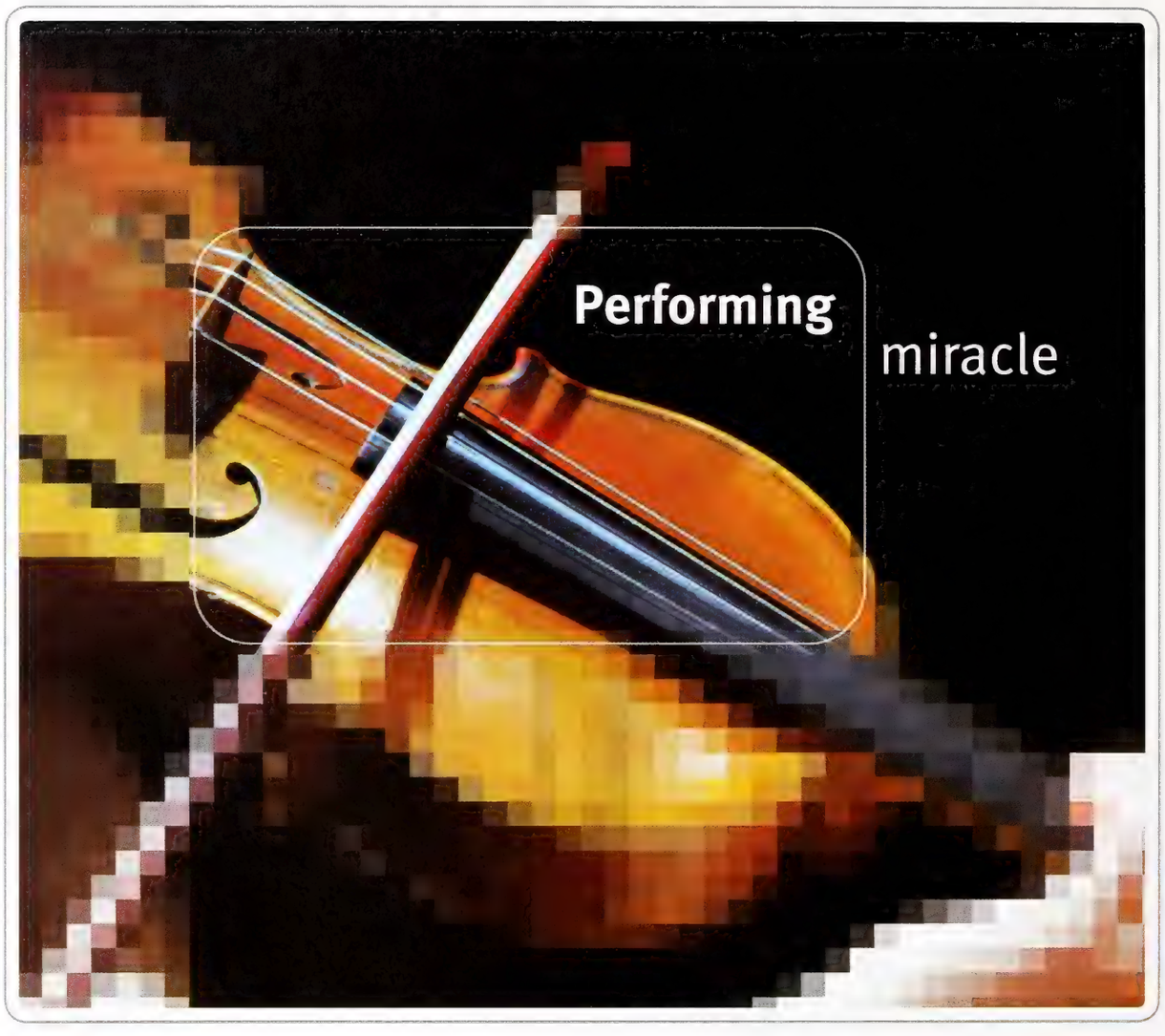
THIS WEEK'S PRE-CONCERT TALKS ARE GIVEN BY BSO ASSISTANT DIRECTOR OF PROGRAM PUBLICATIONS ROBERT KIRZINGER.

program copyright ©2010 Boston Symphony Orchestra, Inc.

design by Hecht Design, Arlington, MA
cover photograph by Michael J. Lutch

BOSTON SYMPHONY ORCHESTRA
Symphony Hall, 301 Massachusetts Avenue
Boston, MA 02115-4511
(617) 266-1492 bso.org

EMC²
where information lives®

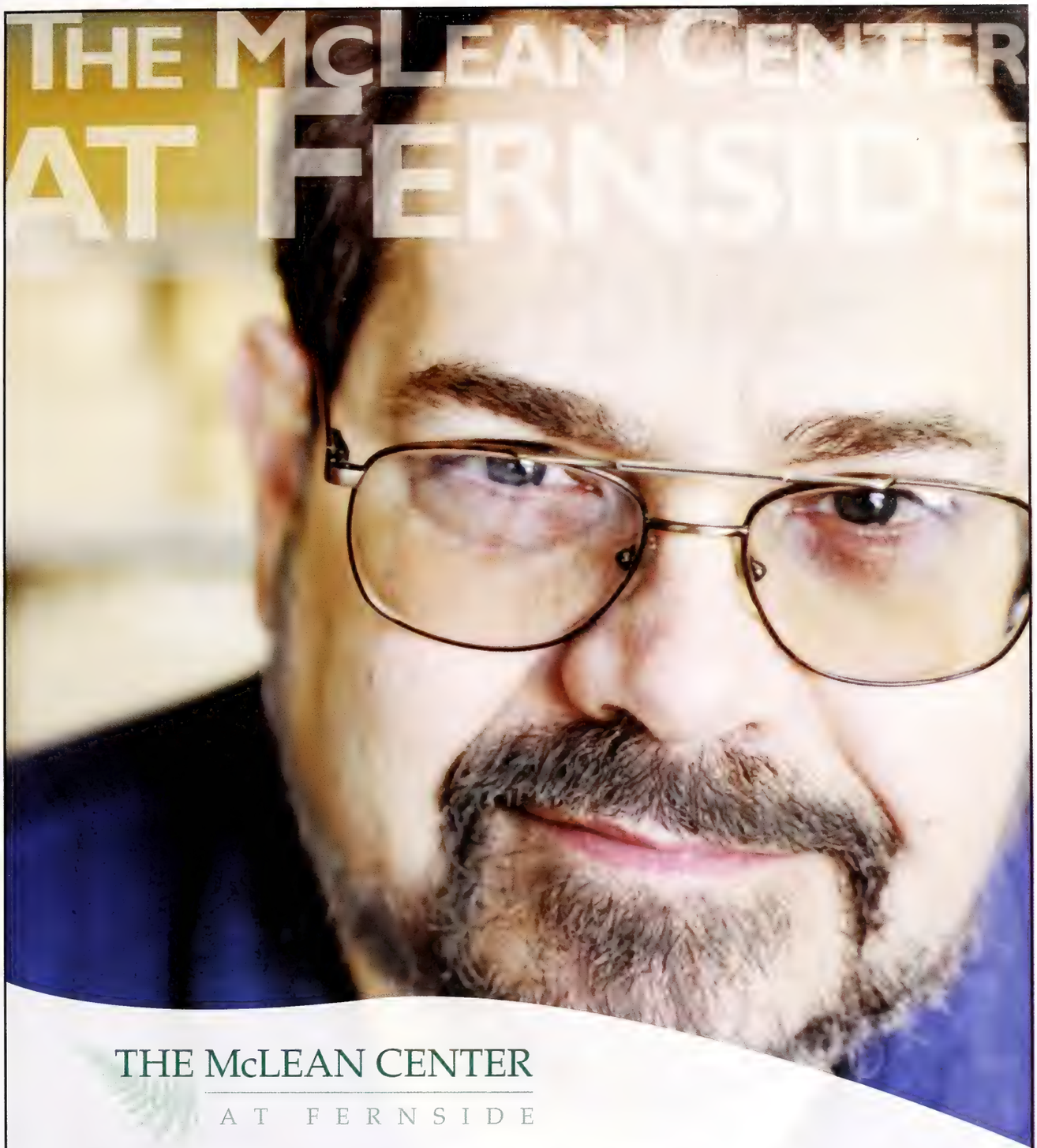


EMC is proud to support the Boston Symphony Orchestra.

The global icon of artistic virtuosity known as the Boston Symphony Orchestra is also the world's largest orchestral organization. The BSO understands the critical role information plays in its business, and turns to information infrastructure solutions from EMC to help keep its intricate operations a miracle of performance. We're proud to help the BSO bring the power of information to life—information that illuminates what's possible and that can move the world forward.

Learn more at www.EMC.com.

EMC², EMC, and where information lives are registered trademarks of EMC Corporation. All other trademarks used herein are the property of their respective owners.
© Copyright 2008 EMC Corporation. All rights reserved.



THE McLEAN CENTER
AT FERNSIDE

Effective residential treatment for addiction and depression.

Highly discreet and individualized residential care for adults.
Exceptional accommodations in a peaceful, rural setting.

The McLean Center at Fernside
Princeton, Mass.
800.906.9531 mcleanfernside.org

PARTNERS HEALTHCARE

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

Healthy is

feeling like everything is in harmony.

Fill in YOUR blank
bidmc.org



Beth Israel Deaconess
Medical Center



A teaching hospital of
Harvard Medical School



JAMES LEVINE, MUSIC DIRECTOR
RAY AND MARIA STATA MUSIC DIRECTORSHIP, FULLY FUNDED IN PERPETUITY

BERNARD HAITINK, CONDUCTOR EMERITUS
LACROIX FAMILY FUND, FULLY FUNDED IN PERPETUITY

SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

129th season, 2009–2010

TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Stephen B. Kay and Robert P. O'Block, Co-Chairmen • Edmund Kelly, Chairman-Elect •
Diddy Cullinane, Vice-Chairman • Roger T. Servison, Vice-Chairman • Vincent M. O'Reilly, Treasurer

George D. Behrakis • Alan Bressler • Jan Brett • Samuel B. Bruskin • Paul Buttenwieser •
Eric D. Collins • Cynthia Curme • Alan J. Dworsky • William R. Elfers • Judy Moss Feingold, ex-officio •
Nancy J. Fitzpatrick • Thelma E. Goldberg • Michael Gordon • Brent L. Henry • Charles H. Jenkins, Jr. •
John M. Loder • Carmine A. Martignetti • Robert J. Mayer, M.D. • Nathan R. Miller • Richard P. Morse •
Aaron J. Nurick, ex-officio • Susan W. Paine • Carol Reich • Edward I. Rudman • Arthur I. Segel •
Thomas G. Stemberg • Caroline Taylor • Stephen R. Weber • Stephen R. Weiner • Robert C. Winters

LIFE TRUSTEES

Vernon R. Alden • Harlan E. Anderson • David B. Arnold, Jr. • J.P. Barger • Leo L. Beranek •
Deborah Davis Berman • Peter A. Brooke • Helene R. Cahners • James F. Cleary • John F. Cogan, Jr. •
Mrs. Edith L. Dabney • Nelson J. Darling, Jr. • Nina L. Doggett • Mrs. John H. Fitzpatrick •
Dean W. Freed • Edna S. Kalman • George Krupp • Mrs. August R. Meyer • Mrs. Robert B. Newman •
William J. Poorvu • Irving W. Rabb • Peter C. Read • Richard A. Smith • Ray Stata •
John Hoyt Stookey • Wilmer J. Thomas, Jr. • John L. Thorndike • Dr. Nicholas T. Zervas

OTHER OFFICERS OF THE CORPORATION

Mark Volpe, Managing Director • Thomas D. May, Chief Financial Officer •
Suzanne Page, Clerk of the Board

BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Judy Moss Feingold, Chairman • William F. Achtmeyer • Noubar Afeyan • David Altshuler •
Diane M. Austin • Judith W. Barr • Lucille M. Batal • Linda J.L. Becker • George W. Berry • Paul Berz •
James L. Bildner • Mark G. Borden • Partha Bose • Anne F. Brooke • Stephen H. Brown •
Gregory E. Bulger • Joanne Burke • Ronald G. Casty • Carol Feinberg Cohen • Susan Bredhoff Cohen •
Richard F. Connolly, Jr. • Charles L. Cooney • Ranny Cooper • James C. Curvey • Gene D. Dahmen •
Mrs. Miguel de Bragança • Paul F. Deninger • Ronald F. Dixon • Ronald M. Druker • Alan Dynner •
Ursula Ehret-Dichter • John P. Eustis II • Joseph F. Fallon • Thomas E. Faust, Jr. • Steven S. Fischman •
John F. Fish • Myrna H. Freedman • Carol Fulp • Robert Gallery • Robert P. Gittens •
Carol Henderson • Susan Hockfield • Roger Hunt • William W. Hunt • Valerie Hyman •
Ernest Jacquet • Everett L. Jassy • Stephen J. Jerome • Darlene Luccio Jordan, Esq. • Paul L. Joskow •
Stephen R. Karp • Douglas A. Kingsley • Robert Kleinberg • Farla H. Krentzman • Peter E. Lacaillade •
Charles Larkin • Robert J. Lepofsky • Christopher J. Lindop • Nancy K. Lubin • Jay Marks •
Jeffrey E. Marshall • Joseph B. Martin, M.D. • C. Ann Merrifield • Dr. Martin C. Mihm, Jr. •
Maureen Miskovic • Robert Mnookin • Paul M. Montrone • Sandra O. Moose • Robert J. Morrissey •
Robert T. O'Connell • Peter Palandjian • Vincent Panetta, Jr. • Diane Patrick • Joseph Patton •



NOT EVERYONE INHERITS THE NOSE TO THE GRINDSTONE GENE

Which is why so many people trust their family fortunes with us.

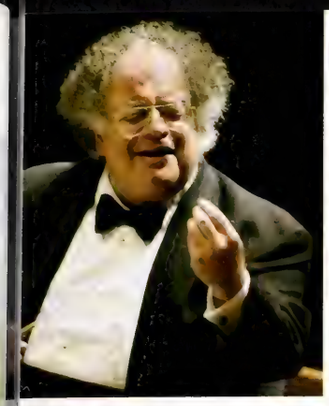
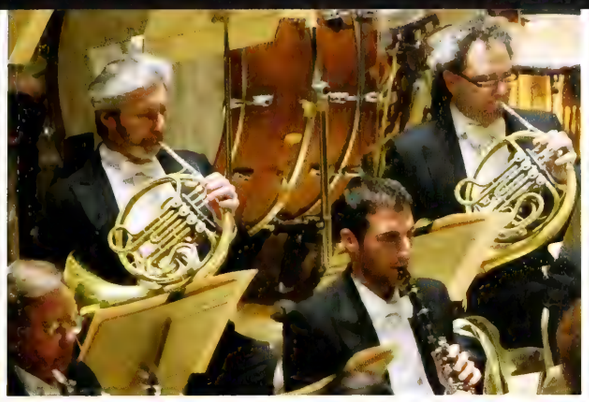
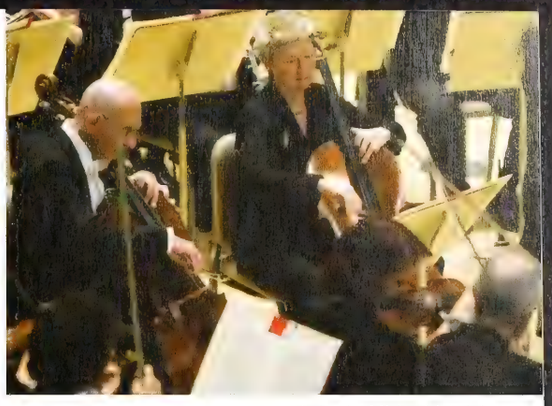
When it comes to your long-term security, market volatility may be far less worrisome than family volatility. Fortunately, Fiduciary Trust has proven strategies to help you deal with both. From sophisticated investment advice to estate planning, to the creative use of trusts, our advisors will help protect what matters most—your legacy.

For advice you can trust, visit us at fiduciary-trust.com or call Randy Kinard at 617-574-3432.

FIDUCIARYTRUST

REAP THE DIVIDENDS℠

Investment Management • Estate and Financial Planning
Corporate Trustee • Estate Settlement • Family Office Services
fiduciary-trust.com

photos by Michael J. Lutch

Ann M. Philbin • May H. Pierce • Claudio Pincus • Joyce L. Plotkin • Jonathan Poorvu • Dr. John Thomas Potts, Jr. • William F. Pounds • Dr. Tina Young Poussaint • Claire Pryor • Patrick J. Purcell • John Reed • Dr. Carmichael Roberts • Susan Rothenberg • Alan Rottenberg • Joseph D. Roxe • Kenan Sahin • Gilda Slifka • Christopher Smallhorn • Margery Steinberg • Theresa Stone • Patricia L. Tambone • Jean Tempel • Douglas Thomas • Mark D. Thompson • Albert Togut • Diana Osgood Tottenham • Joseph M. Tucci • Robert A. Vogt • David C. Weinstein • Christoph Westphal • James Westra • Patricia Plum Wylde • Dr. Michael Zinner • D. Brooks Zug

OVERSEERS EMERITI

Helaine B. Allen • Marjorie Arons-Barron • Caroline Dwight Bain • Sandra Bakalar • William T. Burgin • Mrs. Levin H. Campbell • Earle M. Chiles • Mrs. James C. Collias • Joan P. Curhan • Phyllis Curtin • Tamara P. Davis • Disque Deane • Betsy P. Demirjian • JoAnne Walton Dickinson • Phyllis Dohanian • Goetz B. Eaton • Harriett Eckstein • George Elvin • Pamela D. Everhart • J. Richard Fennell • Lawrence K. Fish • Peter H.B. Frelinghuysen • Mrs. Thomas Galligan, Jr. • Mrs. James Garivaltis • Dr. Arthur Gelb • Jordan Golding • Mark R. Goldweitz • Michael Halperson • John Hamill • Deborah M. Hauser • Mrs. Richard D. Hill • Marilyn Brachman Hoffman • Lola Jaffe • Michael Joyce • Martin S. Kaplan • Mrs. S. Charles Kasdon • Mrs. Gordon F. Kingsley • David I. Kosowsky • Robert K. Kraft • Benjamin H. Lacy • Mrs. William D. Larkin • Edwin N. London • Frederick H. Lovejoy, Jr. • Diane H. Lupean • Mrs. Charles P. Lyman • Mrs. Harry L. Marks • Joseph C. McNay • Albert Merck • John A. Perkins • Daphne Brooks Prout • Robert E. Remis • John Ex Rodgers • Roger A. Saunders • Lynda Anne Schubert • Mrs. Carl Shapiro • L. Scott Singleton • Charles A. Stakely • Patricia Hansen Strang • Samuel Thorne • Paul M. Verrochi • Robert A. Wells • Mrs. Joan D. Wheeler • Margaret Williams-DeCelles • Mrs. John J. Wilson • Richard Wurtman, M.D.

EXECUTIVE COMMITTEE OF THE BOSTON SYMPHONY ASSOCIATION OF VOLUNTEERS

Aaron J. Nurick, Chair • **Charles Jack,** Vice-Chair, Boston • **Wilma Michaels,** Vice-Chair, Tanglewood • **Audley Fuller,** Secretary • **Richard Dixon,** Co-Chair Education, Boston • **Gerald Dreher,** Co-Chair Membership Administration, Boston • **Ellen Mayo,** Co-Chair Community Outreach and Audience Development, Boston • **Augusta Liebowitz,** Co-Chair Education, Tanglewood • **Alexandra Warshaw,** Co-Chair Membership Administration, Tanglewood • **Howard Arkans,** Co-Chair Community Outreach and Audience Development, Tanglewood • **William Ballen,** Ushers and Programmers Liaison, Tanglewood • **Ken Singer,** Glass House Liaison, Tanglewood

one night,
two great traditions

NEW ENGLAND COFFEE
Official Coffee
of Symphony Hall

"New England Coffee is delighted to be the Official Coffee of the Boston Symphony Orchestra and the Boston Pops. As a family-owned business for over 90 years, we share a commitment to quality and tradition that the BSO has championed for over 125 years. With these common values and a dedication to quality, we invite you to enjoy tonight's performance." - *Jim Kaloyanides*
PRESIDENT AND COO
OF NEW ENGLAND COFFEE



www.newenglandcoffee.com

Administration

Mark Volpe, *Managing Director, Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity*

Anthony Fogg, *Artistic Administrator*

Marion Gardner-Saxe, *Director of Human Resources*

Ellen Highstein, *Director of Tanglewood Music Center, Tanglewood Music Center Directorship endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman*

Bernadette M. Horgan, *Director of Public Relations*

Thomas D. May, *Chief Financial Officer*

Kim Noltemy, *Director of Sales, Marketing, and Communications*

Bart Reidy, *Director of Development—Institutional Giving, Events, and Administration*

Elizabeth P. Roberts, *Director of Development—Campaign and Individual Giving*

Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, Senior Archivist • **Felicia Burrey Elder,** Executive Assistant to the Managing Director • Vincenzo Natale, Chauffeur/Valet • **Claudia Robaina,** Manager of Artists Services • **Benjamin Schwartz,** Assistant Artistic Administrator

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, Director of Concert Operations

H.R. Costa, Technical Director • **Leslie DeRoche,** Concert Operations Administrator • **Vicky Dominguez,** Operations Manager • **Jake Moerschel,** Assistant Stage Manager • **Leah Monder,** Production Manager • John Morin, Stage Technician • **Mark C. Rawson,** Stage Technician • **Mark B. Rulison,** Chorus Manager

BOSTON POPS

Dennis Alves, Director of Artistic Planning

Gina Randall, Administrative/Operations Coordinator • **Margo Saulnier,** Assistant Director of Artistic Planning • **Amanda Severin,** Manager of Artistic Services/Assistant to the Pops Conductor

BUSINESS OFFICE

Sarah J. Harrington, Director of Planning and Budgeting • **Mia Schultz,** Director of Investment Operations and Compliance • **Pam Wells,** Controller

Mimi Do, Budget Manager • **Thomas Engeln,** Budget Assistant • **Michelle Green,** Executive Assistant to the Business Management Team • **Karen Guy,** Accounts Payable Supervisor • **David Kelts,** Staff Accountant • **Minnie Kwon,** Payroll Associate • **John O'Callaghan,** Payroll Supervisor • **Nia Patterson,** Accounts Payable Assistant • **Harriet Prout,** Accounting Manager • **Teresa Wang,** Staff Accountant • **Audrey Wood,** Senior Investment Accountant

WHAT DO YOU PACK FOR A TRIP TO THE AFTERLIFE?



DIG DEEPER AT

THE SECRETS OF TOMB 10A

EGYPT 2000 BC

MUSEUM OF FINE ARTS, BOSTON

NOW THROUGH JUNE 27, 2010

mfa BOSTON

WWW.MFA.ORG

FREE WITH ADMISSION!
NO TICKETS REQUIRED

The exhibition is supported by Bank of America

Major funding is provided by **The Calderwood Charitable Foundation.**

Additional support for the exhibition is provided by INSTITUTE of Museum and Library SERVICES

Above: Front side panel of outer coffin of Djehutynakht (detail), Egyptian, Middle Kingdom, late Dynasty 11–early Dynasty 12, 2010–1961 BC. Cedar. Harvard University–Boston Museum of Fine Arts Expedition.

DEVELOPMENT

Joseph Chart, Director of Major Gifts • **Nina Jung**, Director of Development Events and Volunteer Outreach • **Ryan Losey**, Director of Foundation and Government Relations • **Jennifer Roosa**, Director of Development Research and Information Systems • **George Triantaris**, Director of Principal and Planned Giving

Amanda Aldi, Data Project Coordinator • **Stephanie Baker**, Campaign Manager • **Susan Beaudry**, Manager of Tanglewood Business Partners • **Emily Borababy**, Manager of Development Communications • **Dulce Maria de Borbon**, Beranek Room Hostess • **Cullen E. Bouvier**, Donor Relations Officer • **Maria Capello**, Grant Writer • **Diane Cataudella**, Associate Director of Donor Relations • **Sabine Chouljian**, Manager of Development Events and Volunteer Services • **Kerri Cleghorn**, Associate Director, Business Partners • **Allison Cooley**, Associate Director of Society Giving • **Emily Diaz**, Donor Information and Data Coordinator • **Marcy Bouley Eckel**, Associate Director of Direct Fundraising • **Laura Frye**, Assistant Manager of Society Giving • **David Grant**, Development Operations Manager • **Barbara Hanson**, Major Gifts Officer • **Emily Horsford**, Manager of Donor Relations • **Sabrina Karpe**, Donor Relations Coordinator • **Angela Kaul**, Assistant Manager of Planned Giving • **Dominic Margaglione**, Donor Ticketing Associate • **Jill Ng**, Senior Major and Planned Giving Officer • **Madge Nimocks**, Development Communications Writer • **Suzanne Page**, Associate Director for Board Relations • **Emily Reeves**, Major Gifts Coordinator • **Amanda Roosevelt**, Executive Assistant • **Laura Sancken**, Coordinator, Development Events and Volunteer Services • **Joyce M. Serwitz**, Major Gifts and Campaign Advisor • **Alexandria Sieja**, Assistant Manager of Development Events and Volunteer Services • **Yong-Hee Silver**, Major Gifts Officer • **Kenny Smith**, Acknowledgment and Gift Processing Coordinator • **Stephanie J. Smith**, Annual Fund Project Coordinator • **Mary E. Thomson**, Associate Director of Corporate Giving • **Szeman Tse**, Assistant Director of Development Research • **Romain Tsiplakis**, Graphic Designer

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, Director of Education and Community Programs

Claire Carr, Manager of Education Programs • **Sarah Glenn**, Assistant Manager of Education and Community Programs • **Emilio Gonzalez**, Manager of Curriculum Research and Development • **Darlene White**, Manager, Berkshire Education and Community Programs

FACILITIES

C. Mark Cataudella, Director of Facilities

SYMPHONY HALL OPERATIONS **Christopher Hayden**, Facilities Manager • **Tyrone Tyrell**, Security and Environmental Services Manager

Charles F. Cassell, Jr., Facilities Compliance and Training Coordinator • **Stella Easland**, Switchboard Operator • **Michael Finlan**, Switchboard Supervisor • **Judith Melly**, Facilities Coordinator • **Shawn Wilder**, Mailroom Clerk

MAINTENANCE SERVICES **Jim Boudreau**, Electrician • **Thomas Davenport**, Carpenter • **Michael Frazier**, Carpenter • **Paul Giaimo**, Electrician • **Steven Harper**, HVAC • **Sandra Lemerise**, Painter • **Michael Maher**, HVAC **ENVIRONMENTAL SERVICES** **Landel Milton**, Lead Custodian • **Rudolph Lewis**, Assistant Lead Custodian • **Desmond Boland** • **Julien Buckmire** • **Claudia Ramirez Calmo** • **Angelo Flores** • **Gaho Boniface Wahi**

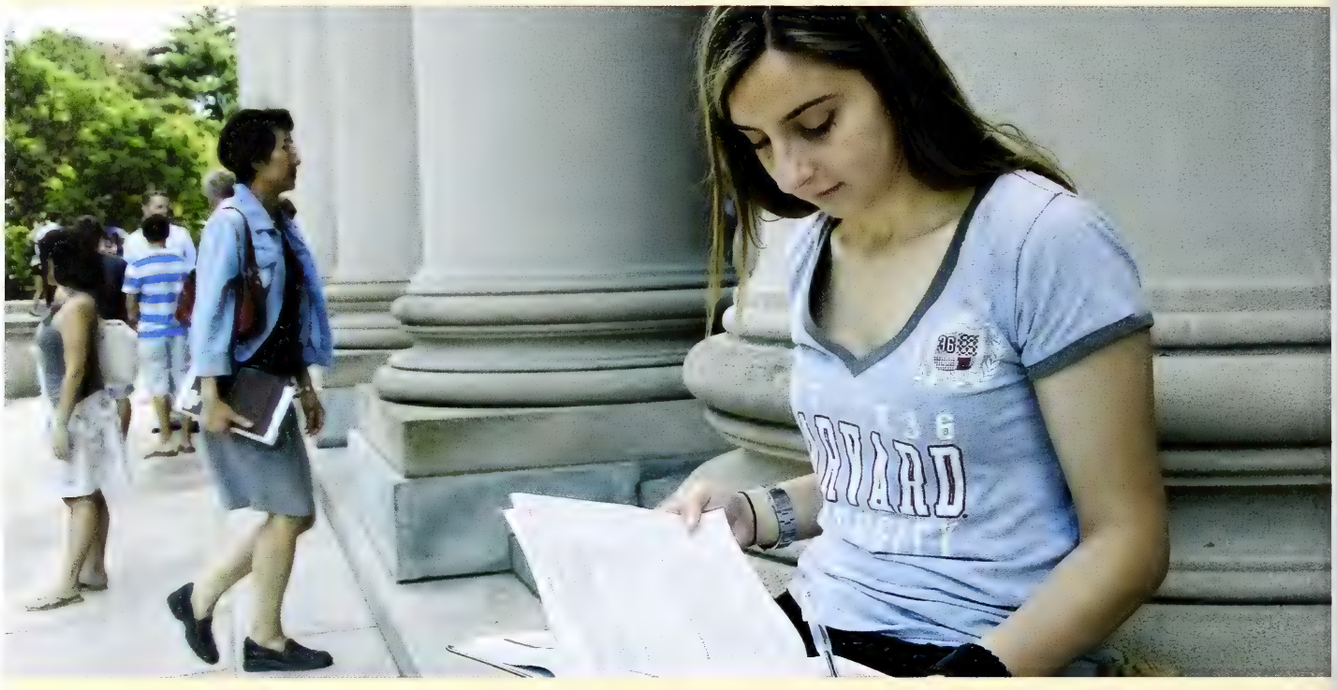
TANGLEWOOD OPERATIONS **David P. Sturma**, Director of Tanglewood Facilities and BSO Liaison to the Berkshires

Ronald T. Brouker, Supervisor of Tanglewood Crew • **Robert Lahart**, Electrician • **Peter Socha**, Carpenter • **Robert Casey** • **Stephen Curley** • **Richard Drumm** • **Bruce Huber**

HUMAN RESOURCES

Susan Olson, Human Resources Recruiter • **Heather Mullin**, Human Resources Manager • **Kathleen Sambuco**, Benefits Manager

this summer | Harvard



Join a vibrant community of motivated students and distinguished faculty at Harvard Summer School.

- Courses on campus, online, and abroad
- Seven-week session
- Programs for high school and college students, and adults

HARVARD SUMMER SCHOOL

www.summer.harvard.edu

INFORMATION TECHNOLOGY

Timothy James, Director of Information Technology

Guy W. Brandenstein, User Support Specialist • **Andrew Cordero**, Manager of User Support • David Tucker, Infrastructure Systems Manager • **Brian Van Sickle**, User Support Specialist

PUBLIC RELATIONS

Kathleen Drohan, Associate Director of Public Relations • **Samuel Brewer**, Public Relations Assistant • Taryn Lott, Public Relations Supervisor

PUBLICATIONS

Marc Mandel, Director of Program Publications

Robert Kirzinger, Assistant Director of Program Publications—Editorial • **Eleanor Hayes McGourty**, Assistant Director of Program Publications—Production and Advertising

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, Ticket Operations Manager • **Helen N.H. Brady**, Director of Group Sales • **Alyson Bristol**, Director of Corporate Sponsorships • **Sid Guidicianne**, Front of House Manager • **James Jackson**, Call Center Manager • **Roberta Kennedy**, Buyer for Symphony Hall and Tanglewood • **Sarah L. Manoog**, Director of Marketing Programs • **Michael Miller**, Director of Ticketing

Megan Bohrer, Group Sales Coordinator • **Gretchen Borzi**, Marketing Production Manager • Rich Bradway, Associate Director of E-Commerce and New Media • **Allegra Brooke**, Corporate Sponsorship Coordinator • **Lenore Camassar**, Associate Manager, SymphonyCharge • **Theresa Condito**, Access Services Administrator/Subscriptions Associate • **Susan Coombs**, SymphonyCharge Coordinator • **Jonathan Doyle**, Junior Graphic Designer • **Paul Ginocchio**, Manager, Symphony Shop and Tanglewood Glass House • **Erin Glennon**, Graphic Designer • **Randie Harmon**, Customer Service and Special Projects Manager • **Matthew Heck**, Marketing Projects Coordinator • **Michael King**, Subscriptions Associate • **Michele Lubowsky**, Associate Subscriptions Manager • **Jason Lyon**, Group Sales Manager • **Laura Maas**, Merchandising Assistant • **Ronnie McKinley**, Ticket Exchange Coordinator • **Maria McNeil**, SymphonyCharge Representative • **Michael Moore**, E-Commerce Marketing Analyst • **Doreen Reis**, Marketing Coordinator for Advertising • **Andrew Russell**, Senior Manager, Corporate Sponsorships • **Laura Schneider**, Web Content Editor • **Robert Sistare**, Subscriptions Representative • **Kevin Toler**, Art Director • **Himanshu Vakil**, Web Application Lead • **Stacy Whalen**, Manager, Corporate Sponsor Relations

BOX OFFICE **David Chandler Winn**, Manager • **Megan E. Sullivan**, Assistant Manager

BOX OFFICE REPRESENTATIVES Mary J. Broussard • Arthur Ryan

EVENT SERVICES **Kyle Ronayne**, Director of Event Administration • **Tony Bennett**, Café Supervisor/Pops Service Staff Manager • **Sean Lewis**, Manager of Venue Rentals and Events Administration • **Cesar Lima**, Assistant Food and Beverage Manager • **James Sorrentino**, Bar Manager

TANGLEWOOD MUSIC CENTER

Andrew Leeson, Budget and Office Manager • **Karen Leopardi**, Associate Director for Faculty and Guest Artists • **Michael Nock**, Associate Director for Student Affairs • **Gary Wallen**, Manager of Production and Scheduling

ONE DAY UNIVERSITY® *at* Tanglewood

HISTORY. PSYCHOLOGY. DVOŘÁK (thrice!)

On Saturday, August 28, 2010

Join acclaimed professors from Yale, Amherst and Tufts for three stimulating presentations in Ozawa Hall. Then join conductor David Zinman as he leads the Boston Symphony Orchestra in two classical masterworks: Brahms' Piano Concerto No. 2, with Emanuel Ax, and Dvořák's *New World* Symphony.

The Two Americas of Antonin Dvořák
SOL GITTLEMAN ■ Tufts University
In 1892, as Ellis Island opened its doors to millions of immigrants, Dvořák arrived in New York in great luxury. He never saw Ellis Island, but would compose a work that would link him to, and musically define, the New World forever.

The Science of Mind Over Body
CATHERINE SANDERSON ■ *Amherst*
What's happening in our brain affects nearly everything in the body, frequently producing surprising and remarkable results. Come take a fascinating one hour tour of the mind.

Pinnacle Experience: Inside Brahms Piano Concerto No.2 and Dvořák's *New World* Symphony
CRAIG WRIGHT ■ *Yale University*
In the late 19th century Brahms and Dvořák were arguably the two most famous composers in the Western world. This lecture will discuss the history of both works and then pose a strategy for embracing them.

BOSTON SYMPHONY ORCHESTRA
BRAHMS Piano Concerto No. 2
DVOŘÁK Symphony No. 9,
From the New World
David Zinman, conductor
Emanuel Ax, piano

EVENT SCHEDULE *for* AUGUST 28, 2010
■ *LECTURES TAKE PLACE IN OZAWA HALL* ■

1:30-2:30 pm	*Check in*
2:30-3:40 pm	SOL GITTLEMAN, University Professor, Tufts
3:40-4:00 pm	*Break*
4:00-5:10 pm	CATHERINE SANDERSON, Professor of Psychology, Amherst
5:10-5:30 pm	*Break*
5:30-6:40 pm	CRAIG WRIGHT, Professor of Music, Yale
6:40-8:00 pm	*Boxed Dinner*, Hawthorne Tent
8:30-10:30 pm	BOSTON SYMPHONY ORCHESTRA Koussevitzky Music Shed

GENERAL REGISTRATION: $299
Advance purchase required

Each registration includes all three professor presentations, boxed dinner, and one Section 17-20 Shed concert ticket at Tanglewood (Route 183, West Street, Lenox, MA)

To register, or for more information, call
888-266-1200
or visit us online at:
www.tanglewood.org/onedayu

Tanglewood is registered service mark of the Boston Symphony Orchestra, Inc.

BSO News

The BSO's "Classical Companion" at bso.org: Harbison's Double Concerto and Mahler's Symphony No. 7

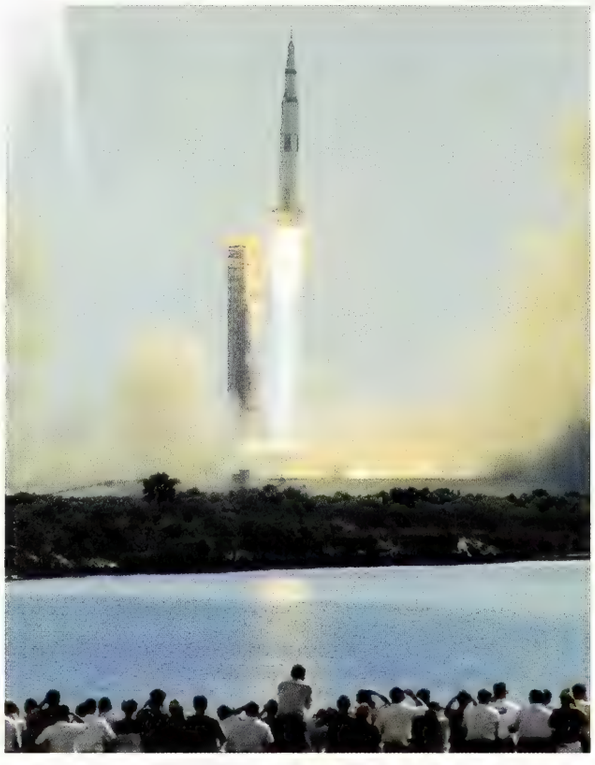
The BSO's online "Classical Companion" at bso.org aims to enhance the concertgoer's experience through a range of interactive and educational online multimedia features. The current "Classical Companion," relating to this week's Boston Symphony Orchestra program, features multimedia information about John Harbison's new Double Concerto for Violin, Cello, and Orchestra, including a video interview with the composer, multimedia biography, and brief analysis of the piece. Also available is information on Gustav Mahler and his Symphony No. 7, plus an interactive audio/video quiz that enlists BSO musicians to play excerpts from Mahler symphonies.

Tickets for the 2010 Tanglewood Season On Sale Now

Music Director James Levine opens the BSO's 2010 Tanglewood season on July 9 with Mahler's Symphony No. 2, *Resurrection*, featuring soprano Layla Claire, mezzo-soprano Stephanie Blythe, and the Tanglewood Festival Chorus, which celebrates its 40th anniversary this summer. Maestro Levine's performances also include, among other things, BSO performances of Mahler's Symphony No. 4 and Mozart's Requiem; a BSO program of music by the four Strausses (both Johanns, Josef, and Richard); a BSO concert performance of Mozart's delightful comic opera *The Abduction from the Seraglio*, and a fully staged Tanglewood Music Center production of Richard Strauss's *Ariadne auf Naxos*. Also among those performing with the BSO this summer are conductors Christoph von Dohnányi, Charles Dutoit, Rafael Frühbeck de Burgos, Giancarlo Guerrero, Kurt Masur, Ludovic Morlot, Robert Spano, Shi-Yeon Sung, and David Zinman; soloists Emanuel Ax, Joshua Bell, Richard Goode, Hilary Hahn, Lynn Harrell, Yo-Yo Ma, Peter Serkin, Gil Shaham, Christian Tetzlaff, Jean-Yves Thibaudet, Dawn Upshaw, and Pinchas Zukerman, and BSO principals Steven Ansell and Thomas Martin. Complete details of this summer's programs are available at bso.org; or, to request a brochure, call (617) 266-1492. Bank of America is proud to return for the third season as the exclusive season sponsor of Tanglewood.

Upcoming "Symphony+" Events

"Symphony+" is a series of pre- and post-concert events that enhance the overall concert experience by connecting food, literature, and the performing and visual arts to BSO concerts at Symphony Hall. All events at Symphony Hall are free of charge to ticket holders; off-site events require an additional charge. "Project Tchaikovsky," the orchestra's second annual fashion contest (following last year's inaugural fashion contest, "Project Mozart"), is



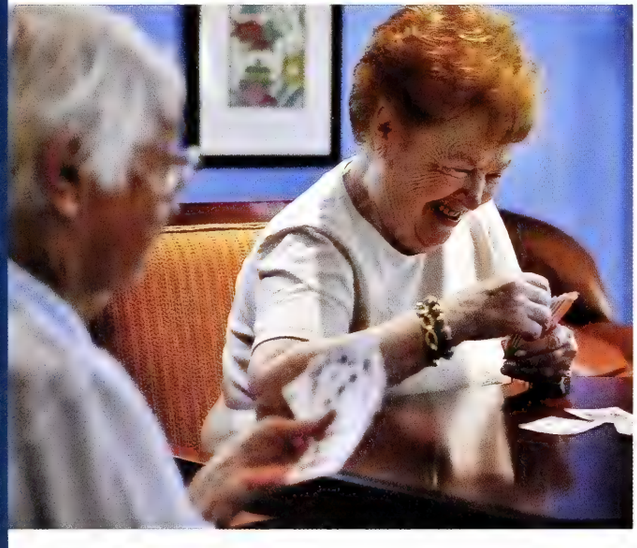
Technically it carried three.
But millions were on board.

JFK

The moon landing 40th anniversary.
See how it began at the
JFK Presidential Library and Museum.
Columbia Point, Boston. jfklibrary.org

Media Sponsors: WCVB TV BOSTON 5 HD · THE PHOENIX

The Florida Alternative



Relax in your own private apartment furnished by Goddard House in Brookline. We'll add warmth to your short term stay with our own special mixture of three meals a day, personal care, 24-hour staffing, reminders for medication, stimulating programs, weekly housekeeping and ….a lively community of friends.

For a taste of Goddard House in Brookline call Emily Judd at 617.731.8500 x105 or take a tour at www.goddardhouse.org

GODDARD HOUSE IN BROOKLINE
The Recipe for Living

ASSISTED LIVING SHORT TERM STAYS - *The Recipe for Living*

being held in conjunction with the BSO's April concerts featuring Tchaikovsky's Symphony No. 2 (April 13-17). "Project Tchaikovsky" showcases evening wear created by local designers and design students, inspired by music of the great Russian composer. On Tuesday, April 13, and Thursday, April 15, BSO patrons and local fashion experts will vote for their favorite designs, with the winner to be announced at a post-concert reception and fashion show on April 15. The following week, "Symphony+" events include season-ending post-concert receptions on Friday afternoon, April 23, and Tuesday night, April 27, in Higginson Hall. Please check bso.org for further details.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Assistant Director of Program Publications Robert Kirzinger discusses John Harbison's new, BSO-commissioned Double Concerto for violin and cello and Mahler's Symphony No. 7. In the final weeks of the season, Harlow Robinson of Northeastern University discusses Ligeti, Shostakovich, and Tchaikovsky (April 13-17), Elizabeth Seitz of the Boston Conservatory discusses Strauss and Mozart (April 22-27), and BSO Director of Program Publications Marc Mandel discusses Beethoven and Bartók (April 29-May 1).

This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (1928-2009), who was the BSO's Director of Publications from 1976 to 1979, and whose program notes continue to appear frequently in this program book. Upon joining the BSO staff (after twelve years as the nationally influential classical music critic of the *Boston Globe*), Michael made it his business to revitalize the BSO program book with notes that set a new, modern standard in their unique blend of history, analysis, cultural context, personal observation, and intellectual acumen. It was also he who laid the groundwork for the BSO's continuing series of pre-concert talks, which grew from his wildly popular Open Rehearsal series to today's talks given before every BSO subscription concert. Upon leaving Boston he became program annotator for the San Francisco Symphony and then also for the New York Philharmonic. His influence as a teacher, scholar, writer, and music administrator continues to be deeply felt throughout the world of symphonic music and music education in the United States.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 83 OF THIS PROGRAM BOOK.

The R. Willis Leith, Jr., Memorial Concert, Friday, April 9, 2010

Great Benefactor R. Willis (Bill) Leith, Jr., served as an esteemed Life Trustee and former Boston Symphony Orchestra Chairman. Bill joined the BSO as an Overseer in 1985; over the next twenty years he went on to become a Trustee, Chairman, and Life Trustee. He served on numerous committees during his tenure, working tirelessly to ensure that the BSO would always be able to fulfill its mission.

Bill's family had a longstanding history with the institution. For more than six decades, Bill and his wife Barbara sat in the same subscription seats, which had belonged to his

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MILTON, MASSACHUSETTS



$1,775,000. Enchanting residence on fabled Adams Street. An octagonal front porch introduces this home with a flowthrough front hall drawing attention to the back deck and gardens. Features include a theater, game room, lap pool and a duo of wine cellars. **Josephine McCloskey / Julianne Bridgeman, (617) 696-4430**

BOSTON, MASSACHUSETTS



$3,925,000. This ninth-floor residence has been tastefully renovated and showcases skyline views from the formal living room and the paneled library. This full-service residential building offers valet garage parking, 24-hour concierge and available services from the Taj Boston Hotel. **Bruce E. McLean, (617) 723-2737**

BROOKLINE, MASSACHUSETTS



$4,990,000. Unparalleled luxury awaits in prestigious Monmouth House, sited on a lush 19,500-square-foot lot just moments from Back Bay. This home's dramatic design and sweeping spaces underwent a thoughtful architectural renovation, completed in 2009. **Jayne Bennett Friedberg, (617) 796-6116**

JAMAICA PLAIN, BOSTON, MASSACHUSETTS



$1,425,000. Unsurpassed water views. This two-story penthouse residence (three bedroom/2.5 bath) overlooking Boston's Emerald Necklace. Gourmet kitchen, master suite, fireplace, private decks and semi-finished basement. Garage parking. Luxury amenities throughout. Minutes to downtown. An urban Eden. **Janet Deegan / Constance Cervone, (617) 522-4600**

CAMBRIDGE, MASSACHUSETTS



$2,650,000. This newly-renovated architect's showcase home in the prestigious Brattle/Huron Village neighborhood features a stunning and spacious kitchen/family room area with gas fireplace and glass doors to a raised patio, and is Leeds Silver Certified for energy saving features. **David Pap, (617) 844-2756**

BROOKLINE, MASSACHUSETTS



$3,795,000. Set amongst 14,000± square feet of meticulous gardens and mature landscaping, this stately residence enjoys views of historic Longwood Mall. The grand design of the home encompasses exquisite craftsmanship and custom millwork with understated elegance found throughout. **Ronni Casty, (617) 731-2447**

For information on the Previews International Program offered by Coldwell Banker Residential Brokerage, please call (800) 548-5003

www.NewEnglandMoves.com

© 2010 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation.
An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT, LLC.

parents. As a boy of ten, Bill remembered hearing Paderewski perform one of his last concerts at Symphony Hall. His avocation as a musician was diverse: he studied piano as a child with Madame Gillet and sang regularly with the Dedham Choral Society in the 1970s. He and Barbara passed their love of music and the BSO on to their children. Bill and Barbara were a constant presence at Symphony Hall, at Tanglewood, and on countless orchestra tours. He was friends with everyone, from the players, to the ushers, to the stage crew, to the staff.

The BSO is grateful for Bill's philanthropy, lay leadership, and beneficence. His spirit will live on in Symphony Hall through the groundwork he laid for so many initiatives, in his quietly effective and distinguished manner.

Honoring the BSO's Life Trustees and Overseers Emeriti

The BSO's performances this week are in honor of the Boston Symphony Orchestra's Life Trustees and Overseers Emeriti. These extraordinarily dedicated women and men have played a critically important role in the life of the BSO, having served as Overseers or Trustees before being promoted to their current status as Life Trustees and Overseers Emeriti. As tireless ambassadors for the BSO, each has devoted hundreds of hours providing counsel and expertise to ensure that the orchestra continues to be one of the most celebrated ensembles in the world. In addition, their financial generosity has been integral to supporting the Boston Symphony Orchestra's leadership role in forging artistic innovation and technological advances while providing the highest caliber performances as well as education and community outreach programs.

BSO Life Trustees and Overseers Emeriti impart a lasting legacy—evident today as children attend special family concerts in Symphony Hall, high school students attend open rehearsals and hear a symphony for the first time, and young musicians participate in master classes at the Tanglewood Music Center. In addition, they are responsible for the creation of the Board of Overseers, each of the BSO's annual giving societies, the Walter Piston Society, and all of the opening night galas and fundraising events.

We hope you will join us in saluting the generosity and dedication shown by these individuals, whose more than 2,000 years of collective Board service and $75 million in lifetime giving has not only changed the face of the BSO, but continues to help ensure that future generations will have the opportunity to experience the transforming magic of music.

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. through June 23, and on the second Saturday of every month at 2 p.m. through June 12. The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

Join the BSO Family: Become a Friend of the BSO

For $75, you can become a Friend of the BSO and receive our online newsletter, *InTune*. Featuring special articles with exclusive news about life at the BSO, *InTune* also provides advance announcements about unique activities and benefits that, depending on giving level, are offered to Friends of the BSO. Attending working rehearsals, opportunities to engage first-hand with BSO musicians, and advance ticket ordering are among the privileges of membership. In addition, Friends enjoy connecting with like-minded individuals who share a commitment to the BSO and its artistic mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at friendsofthebso@bso.org or (617) 638-9276. If you're already a Friend and you're not receiving *InTune*, please let us know at intune@bso.org.

BSO Members in Concert

This Sunday afternoon, April 11—Yom HaShoah, Holocaust Remembrance Day—at 3 p.m., the Terezín Music Foundation (TMF) and Temple Israel of Boston present "Silenced Voices," a concert featuring the Hawthorne String Quartet, BSO clarinetist Thomas Martin, and the Quincy Choral Society under the direction of John Nichols in a program honoring artists sustained by their music in the Terezín concentration camp. The program includes chamber music by Gideon Klein and Karel Svenk, as well as the 2009 TMF commission, *Songs of Sorrow and Hope* by Boston-born composer Stephen Feigenbaum. The event takes place in Levy Auditorium at Temple Israel, 477 Longwood Avenue, Boston. Admission is free. For more information, call (617) 566-3960.

Ronald Knudsen leads the New Philharmonia Orchestra in its final "Family Connections" concert of the 2009-10 season on Sunday, April 11, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton Centre. The program includes a musical setting by John Tarrh, the New Phil's composer in residence, of Bernard Waber's beloved children's book *Lyle Lyle Crocodile*, and a string showcase featuring students from the Suzuki School of Newton. Tickets are $15, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit www.newphil.org.

Frank Epstein leads the New England Conservatory Percussion Ensemble in concert on Sunday, April 11, at 8 p.m. at NEC's Jordan Hall. Admission is free.

The Walden Chamber Players, whose membership includes BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Thomas Martin, clarinet, and Richard Ranti, bassoon, perform on Sunday, April 18, at 8 p.m. as part of South Berkshire Concerts at Bard College at Simon's Rock, Great Barrington. The program includes Krenek's *Parvula corona musicalis*, Opus 122, for string trio, Rands's *... in the receding mist...* for flute, harp, and string trio, Roussel's Trio for flute, viola, and cello, Opus 40, Hindemith's Duet for viola and cello, and Beethoven's Serenade

CASNER & EDWARDS, LLP

ATTORNEYS AT LAW

Personalized Legal Services for Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family
Business & Corporate
Nonprofit Organizations
Tax
Real Estate
Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

for string trio, Opus 8. Admission is free, with a suggested contribution of $10. No advance reservation is required; tickets are available at the door as of 7:15 p.m. on the day of the concert.

BSO violist Michael Zaretsky and pianist Randall Hodgkinson perform J.S. Bach's Three Sonatas for viola and piano, BWV 1027-1029, and Brahms's Two Sonatas for viola and piano, Opus 120, on Monday, April 26, at 8 p.m. at St. Paul's Episcopal Church, 15 St. Paul Street in Brookline. For ticket information, call (617) 566-4953.

The Walter Piston Society: Protect your Income *and* Support the BSO

By remembering the BSO in your estate plans, you become a member of the BSO's Walter Piston Society. Named for Pulitzer Prize-winning composer and noted musician Walter Piston, who endowed the BSO's principal flute chair with a bequest, the Piston Society recognizes and honors those who have provided for the future of the Boston Symphony Orchestra, Boston Pops, or Tanglewood through one of a variety of irrevocable deferred gifts, or by including the BSO in their long-term plans. Members of the Walter Piston Society have the opportunity to connect with like-minded music lovers through a variety of benefits, including invitations to events, lectures, and seminars in Boston and at Tanglewood. In addition, Walter Piston Society members are recognized in program books and the BSO's annual report. For more information, please contact George Triantaris, Director of Principal and Planned Giving, at gtriantaris@bso.org or (617) 638-9268.

BSO Business Partners: An Instrumental Investment

Members of BSO Business Partners, an annual corporate membership program, help the orchestra reach the largest audience of any symphonic organization in the world. Whether presenting free concerts throughout Boston and eastern Massachusetts, or providing innovative programs such as "Musicians in the School," in which orchestra members teach in middle schools to help foster an interest in classical music in young people, BSO Business Partners play a vital role in deepening the community impact of the BSO, ensuring that orchestral music remain relevant and accessible to all. BSO Business Partners are eligible for a variety of exclusive benefits that promote corporate recognition, such as named concerts and program listings; special events that advance business networking; and behind-the-scenes tours and VIP ticketing assistance. Among their clients, employees, and the greater community, BSO Business Partners are applauded for supporting the Boston Symphony Orchestra. For more information about becoming a BSO Business Partner, contact Kerri Cleghorn, Associate Director, Business Partners, at kcleghorn@bso.org or (617) 638-9277.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

Arrive On A High Note

The Commonwealth Way

Music moves the soul.
Commonwealth moves you wherever you need to go with virtuoso service.



Commonwealth provides the finest chauffeured transportation services in Boston, New York, and all around the globe.

We're also proud of our history of supporting our environment, our community and its cultural foundations.

Commonwealth Worldwide is honored to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops.



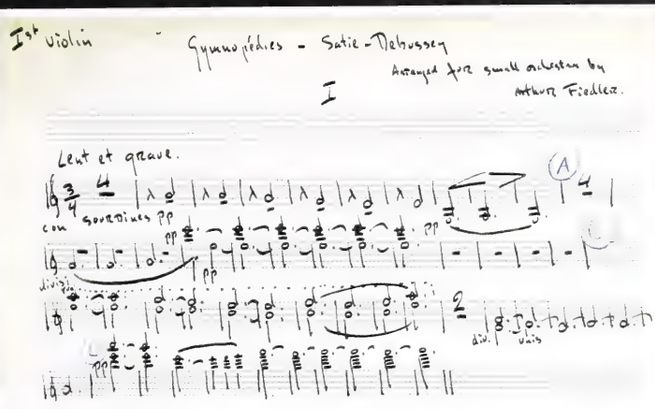
COMMONWEALTH WORLDWIDE℠
CHAUFFEURED TRANSPORTATION

Six time winner of Inc. Magazine's ICIC Top 100 Fastest Growing Inner City Companies in the U.S. and Boston Magazine's Four time winner of the Best of Boston Award for "Best Car Service."

BEST OF BOSTON 2009

800.558.5466 or 617.779.1919 • commonwealthlimo.com







ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level).

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)

JOIN THE FRIENDS OF THE BSO



YOUR KEY TO THE ULTIMATE BSO EXPERIENCE

FRIENDS ENJOY EXCLUSIVE PRIVILEGES, INCLUDING:

- Access to BSO or Boston Pops Working Rehearsals
- Advance ticket ordering
- Opportunities for your entire family to interact with BSO artists
- Exclusive experiences at historic Symphony Hall

Membership at every level is designed to deepen your experience with the BSO and bring you closer to the music. The greater your support, the greater your behind-the-scenes experience with the BSO and Symphony Hall and the greater your personal impact.

Please support the music you love by joining the Friends of the BSO today!

For even more exclusive access to BSO artists and behind-the-scenes events, please consider joining the Higginson Society, an extraordinary group of like-minded individuals dedicated to supporting the BSO.

To learn more, or to join, visit the information table in the lobby, call 617-638-9276, or find us online at bso.org.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

THE HIGGINSON SOCIETY OF THE BOSTON SYMPHONY ORCHESTRA



Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Songs of Love and Sorrow* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Ravel's complete *Daphnis et Chloé* (which recently won the Grammy Award for Best Orchestral Performance of 2009), Brahms's *Ein deutsches Requiem*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Simon Boccanegra* and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director

The Cambridge Homes.
Where both nature and knowledge flourish.



THE CAMBRIDGE HOMES
INDEPENDENT & ASSISTED LIVING
617-876-0369
Next to Mount Auburn Hospital
www.TheCambridgeHomes.org
EQUAL HOUSING OPPORTUNITY

of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, the NEA Opera Award from the National Academy of the Arts, and, most recently, in December 2009, the first Bard Award in Vocal Arts from the Bard College Conservatory of Music.



Boston Symphony Orchestra

2009–2010

JAMES LEVINE
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang #
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Sheila Fiekowsky *
Muriel C. Kasdon and Marjorie C. Paley chair

Jennie Shames *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Valeria Vilker Kuchment *
Theodore W. and Evelyn Berenson Family chair

Tatiana Dimitriades *
Stephanie Morris Marryott and Franklin J. Marryott chair

Si-Jing Huang *
Catherine and Paul Buttenwieser chair

Nicole Monahan *
Mary B. Saltonstall chair, fully funded in perpetuity

Wendy Putnam *
Kristin and Roger Servison chair

Xin Ding *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Glen Cherry *

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

(position vacant)

Ronald Knudsen
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Joseph McGauley
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Nancy Bracken *

Aza Raykhtsaum *
Robert Bradford Newman chair, fully funded in perpetuity

Bonnie Bewick *

James Cooke *

Victor Romanul *
Bessie Pappas chair

Catherine French *

Jason Horowitz *

Julianne Lee *

Yuncong Zhang *

VIOLAS

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka *

Rebecca Gitter *

CELLOS

Jules Eskin §
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme *
Lillian and Nathan R. Miller chair

Adam Esbensen *

Blaise Déjardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

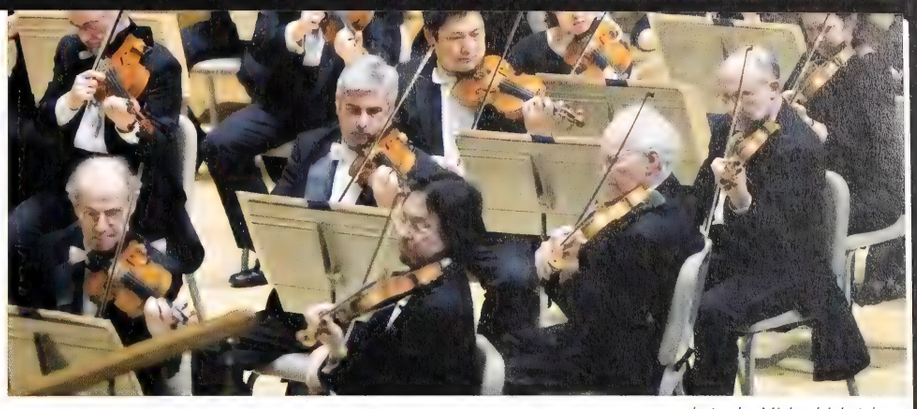
FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Benjamin Wright
Arthur and Linda Gelb chair

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

(position vacant)
Ford H. Cooper chair, endowed in perpetuity in 1984

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

LIBRARIANS

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

ASSISTANT CONDUCTORS

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

Shi-Yeon Sung

PERSONNEL MANAGERS

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

STAGE MANAGER

John Demick

** participating in a system of rotated seating*

§ on sabbatical leave

on leave



Fairmont
HOTELS & RESORTS

Mahler's No. 4 or Mozart's No. 40? At The Fairmont Copley Plaza, we appreciate all our guests' preferences.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

For reservations or more information, call 1 800 441 1414 or visit www.fairmont.com

JAMES LEVINE, MUSIC DIRECTOR
BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

Thursday, April 8, 8pm | **SPONSORED BY THE FAIRMONT COPLEY PLAZA**
Friday, April 9, 1:30pm | **THE R. WILLIS LEITH, JR., MEMORIAL CONCERT**
Saturday, April 10, 8pm

We are fortunate that Carlos Kalmar was available at very short notice to conduct this program in place of James Levine, who had to withdraw from these concerts due to ongoing back problems.

CARLOS KALMAR conducting

HARBISON — DOUBLE CONCERTO FOR VIOLIN, VIOLONCELLO, AND ORCHESTRA

(WORLD PREMIERE; COMMISSIONED BY THE FRIENDS OF DRESDEN MUSIC FOUNDATION FOR THE BOSTON SYMPHONY ORCHESTRA, JAMES LEVINE, MUSIC DIRECTOR; MIRA WANG, VIOLIN; AND JAN VOGLER, CELLO, IN HONOR OF ROMAN TOTENBERG)

I. Affetuoso, poco inquieto
II. Notturno: Adagio
III. Tempo giusto

MIRA WANG, VIOLIN
JAN VOGLER, CELLO

{ INTERMISSION }

MAHLER — SYMPHONY NO. 7

Langsam (Adagio)—Allegro con fuoco
"Nachtmusik." Allegro moderato
Schattenhaft. Fließend, aber nicht schnell
[Phantomlike. Flowing, but not fast]
"Nachtmusik." Andante amoroso
Rondo-Finale. Allegro ordinario

THIS WEEK'S PERFORMANCES ARE IN HONOR OF THE BOSTON SYMPHONY ORCHESTRA'S NINETY-TWO LIFE TRUSTEES AND OVERSEERS EMERITI.

UBS IS PROUD TO SPONSOR THE BSO'S 2009-2010 SEASON.

The evening concerts will end about 10:15 and the afternoon concert about 3:45.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, watch alarms, and other electronic devices during the concert.

John Harbison

Double Concerto for Violin, Violoncello, and Orchestra

Program Note by the Composer

Many years ago I wrote a double concerto (for oboe and clarinet) in which the soloists were pitted against each other, and against the orchestra, in a contentious, dramatic struggle. It was important to do something very different this time—to work with musical questions that don't come up in that more traditional, public, concerto mode.

Although some tunes and harmonies appear in all three movements of this double concerto, I thought of the "subject" of each movement this way:

I. Slight "misunderstandings," known to music theorists as cross-relationships (unnecessarily pejorative in implication—they are often beautiful), are taken to a systemic level, perhaps standing for more telling misunderstandings. At issue is the interval of the third (is it major or minor?), an expressively determinant organism since music began.

II. Looking toward a closer accord, the soloists begin to mirror each other, revealing how differently things can look in mirrors of a certain design.

III. The soloists aspire to simply play a theme together in octaves, something the orchestra achieves near the outset of this movement. Their eventual realization of this objective signals the conclusion.

Knowing in advance that this piece would be initially programmed with Mahler's Symphony No. 7, the longest and in many ways the most diverse and expansive of the Mahler symphonies, I found pleasure in trying to make something contrasting, for such a space.

A composer might be like a builder who on one occasion makes a twenty-room mansion for players to roam around in, and on another occasion makes a small modern house with irregular rooms, secret compartments, and fake doors. Above all he might say let's build *this* house, not one like you've already done, that you are too sure will work out.

John Harbison



Tom Artin

John Harbison

Double Concerto for Violin, Violoncello, and Orchestra (2009)

JOHN HARBISON was born in Orange, New Jersey, on December 20, 1938; he lives in Cambridge, Massachusetts, and Token Creek, Wisconsin. He wrote the Double Concerto for violin, cello, and orchestra for Mira Wang, Jan Vogler, and the Boston Symphony Orchestra, James Levine, Music Director, in 2009, fulfilling a commission from the Friends of Dresden Music Foundation in honor of Roman Totenberg. These are the first performances.

IN ADDITION TO THE SOLO VIOLIN AND SOLO CELLO, the score of Harbison's Double Concerto calls for an orchestra of two flutes (second doubling piccolo), two oboes, two clarinets (second doubling bass clarinet), two bassoons (second doubling contrabassoon), four horns, two trumpets, timpani, percussion (one player minimum: marimba, vibraphone, small, medium, and large tam-tams, suspended cymbal, snare drum, bass drum, small triangle, five cowbells [or concert sanza], metal plate), celesta, harp, and strings. The duration of the piece is about twenty-five minutes.

The most prominent Double Concerto for violin, cello, and orchestra in the literature is that of Johannes Brahms, whose concerto was the last orchestral work he wrote and which was intended for his lifelong friend, the violinist Joseph Joachim, and the cellist of Joachim's string quartet, Robert Hausmann. Part of the context of his writing that concerto was Brahms's hope to reconcile himself with Joachim following the composer's intervention in Joachim's divorce proceedings, when he had taken the side of the violinist's wife. No such angst here in John Harbison's new Double Concerto for violin, cello, and orchestra. The soloists are the married couple Mira Wang, violin, and Jan Vogler, cello, and much of the musical narrative of the piece is linked metaphorically to the idea of misunderstanding, conflict, and resolution between two voices, each with a more than normally profound sense of the other.

The starting point for this concerto was an idea by the Friends of Dresden Music Foundation to honor one of the past century's most eminent musical artists, the violinist Roman Totenberg. Totenberg, born in Lødz, Poland, on January 1, 1911, made his Warsaw Philhar-

Friends *of* Dresden Music Foundation

THANKS THE PATRONS WHO HELPED FUND ITS COMMISSION OF A DOUBLE CONCERTO

by

John Harbison

honoring

Roman Totenberg,

premièred by his protégée Mira Wang, violin, with Jan Vogler, cello,
and conductor Carlos Kalmar with the Boston Symphony Orchestra

Captain & Mrs. Nicholas Brown
Mr. and Mrs. Alfred Donovan
Mr. and Mrs. Robert Doran
Dr. and Mrs. Howard M. Eisenberg
Mr. and Mrs. John L. Gardner
Dr. and Mrs. Christopher C. Gates
Mrs. Gladys Gifford
Mr. and Mrs. James R. Hammond, Jr.
Mrs. Anne A. Hawley
Ms. Pauline Metcalf
Mrs. Susan W. Paine
Mr. and Mrs. Harald Rosengren
Mr. and Mrs. John Rutherfurd
Dr. Jules Schwaber
Mr. and Mrs. Robert Scully
Dr. and Mrs. J. Anthony Shemmer
Mr. and Mrs. Guy Smallwood
Mr. Joseph P. Spang
Mr. and Mrs. James L. Terry
Mr. and Mrs. Geoffrey A. Thompson
Mr. and Mrs. W. Nicholas Thorndike
Mr. and Mrs. J. Archbold Van Beuren
Mr. and Mrs. Gilbert P. Verbit
Mrs. Dorothy Woodcock
Dr. and Mrs. Nicholas T. Zervas

Friends of Dresden Music Foundation currently supports the
Mortizburg Chamber Music Festival in Dresden and the
Model Room Musicales in New York City,
recognizing that music is the best way to bring people together.

monic debut as soloist in 1923 and his American debut in 1935. In the course of his career he made many composer friends, premiering music of Hindemith, Milhaud, Honegger, and William Schuman, among others. His reputation as a teacher rivals that of his instrumental career. A longtime resident of the Boston area, he became chair of the Boston University string studies department in 1961 and was director of the Longy School in Cambridge. Among other appointments, he also taught at the Tanglewood Music Center.

When the organization Friends of Dresden Music decided to commission a piece to celebrate Totenberg's achievements as he approaches his 100th birthday, they did so with his eminent student and friend Mira Wang and her husband Jan Vogler in mind. Vogler was principal cellist of the Dresden Staatskapelle prior to concentrating on his solo career, and the couple lives in Dresden and New York with their two children. Vogler also administers a music festival in Dresden. Mira Wang's residence in Boston was made possible by Roman Totenberg, who accepted her as a student and helped her move to the United States following her initial studies at the Central Conservatory in Beijing. The various Boston connections led Friends of Dresden Music to approach the Boston Symphony Orchestra as an orchestral partner to their endeavor. It was the BSO's music director James Levine who suggested another longtime Boston-area resident, John Harbison, as composer, and the commission for a Double Concerto was ultimately settled in its particulars in 2007.

Harbison, as BSO audiences know, has a long history with the orchestra, beginning with the premiere of his *Diōtima* in 1977 and including his First Symphony, Requiem, the overture *Darkbloom*, and, most recently, in spring 2008, his Fifth Symphony. The BSO was also co-commissioner of two of the composer's many concertos—the Cello Concerto, written for Yo-Yo Ma and premiered by the BSO in April 1994, and his Concerto for Bass Viol, which BSO principal bass Edwin Barker performed with the orchestra in summer 2007. Harbison has been deeply involved with new music activities of the Tanglewood Music Center, particularly in recent years. His opera *Full Moon in March* will be given in concert during Tanglewood's Festival of Contemporary Music this coming August.

Beyond the BSO, Harbison's Boston connections are myriad. Most prominently he has been a professor at the Massachusetts Institute of Technology, and has been involved with Emmanuel Music for decades, most recently as its interim music director. Harbison's international reputation rests largely on his orchestral works and his opera *The Great Gatsby*, which was produced by the Metropolitan Opera and Chicago Lyric Opera to great acclaim. He won the Pulitzer Prize for his cantata *The Flight into Egypt* in 1987. His latest work, *Diamond Watch* for two pianos, will be premiered by Robert Levin and Ya-Fei Chuang at MIT on April 30, 2010.

In choosing to write his Double Concerto with the married relationship of Wang and Vogler in mind, John Harbison was no doubt drawing on personal experience. His wife, Rose Mary Harbison, is a violinist, and the two have frequently collaborated artistically, with Harbison as composer, conductor, or pianist. As he relates in his own program note (see page 32), the present piece is his second double concerto. The first, for oboe, clarinet,

On the occasion of this
Boston Symphony Orchestra
world premiere

We honor our esteemed colleague and friend

Roman Totenberg



for over nine decades of legendary
talent, passion, and service to the world
of music and to Boston University

www.bu.edu/cfa

BOSTON
UNIVERSITY



BU Photography

Roman Totenberg performing at his 95th birthday celebration in 2006

and orchestra, he describes as "contentious" and a "struggle." In the new Double Concerto, there is struggle of a sort, but the goal is to achieve cooperation and accord without contention. Much of this accord is made possible by the clarity of process and sound. The composer has said he wanted to avoid the kinds of big pronouncements found in Brahms's Double Concerto, and to that end he has employed his relatively small orchestra with Mozartian restraint. To return to the relationship metaphor, the orchestral body seems to be a dispassionate observer, and sometimes model, for the behavior of the soloists.

The concerto's three movements hark back to the traditional Classical model, fast-slow-fast. The first movement is marked Affetuoso, poco inquieto (meaning "Tender, a little restless"), and opens with the solo violin, whose melody indicates an ambiguous, changeable tonality. The cello's entrance at the interval of a fourth below immediately establishes the principal of canonic imitation that prevails throughout the concerto. In the ensuing phrase, played in rhythmic unison, the two instruments begin to "disagree" on certain pitches: for example the cello plays E-flat to the violin's E-natural and vice versa. It's this disagreement that Harbison refers to in his note as "misunderstandings," leading the soloists into different choices of contour and key.

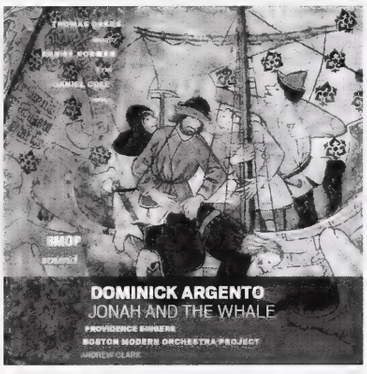
Frequently the soloists "mirror" each other's phrase—that is, as the violin phrase rises, the cello's falls; this is another type of canonic idea. The orchestra, following the soloists' long phrase, suggests a more definite continuation. As the movement continues, the soloists work out different perspectives on the melodic material, expanding in rhythmic complexity and in range, with the orchestra in subdued accompaniment until the end of the movement. The orchestra's "*scintillante*" ("brilliant") concluding bars play with another ambiguity, pitting the two-beat violin and flute melody against a background of triplets.

The second movement is marked "Notturno: Adagio," a deliberate link to the two "*Nachtmusik*" movements of Mahler's Symphony No. 7, also on this program. The movement

BMOP sound

SPRING 2010 RELEASES

To check availability and to order, go to www.bmopsound.org

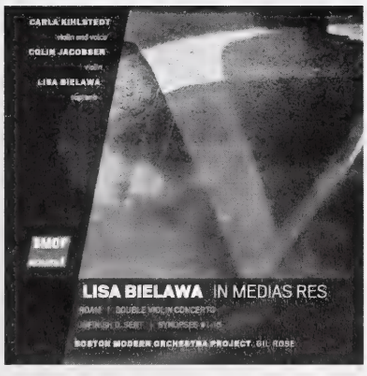


[1015]
SACD

DOMINICK ARGENTO
JONAH AND THE WHALE

Thomas Oakes narrator
Daniel Norman tenor
Daniel Cole bass
Providence Singers
Boston Modern Orchestra Project
Andrew Clark conductor

"An engaging combination of 14th-century English poetry, sea chanteys, and work songs." PROVIDENCE MONTHLY



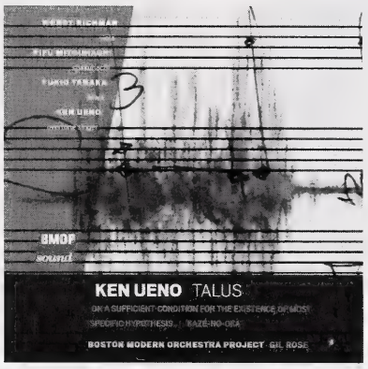
[1017]
SACD

LISA BIELAWA IN MEDIAS RES

UNFINISH'D, SENT | ROAM | DOUBLE VIOLIN CONCERTO

Carla Kihlstedt violin
Colin Jacobsen violin
Lisa Bielawa soprano

"Performed with unfailing refinement." THE BOSTON GLOBE



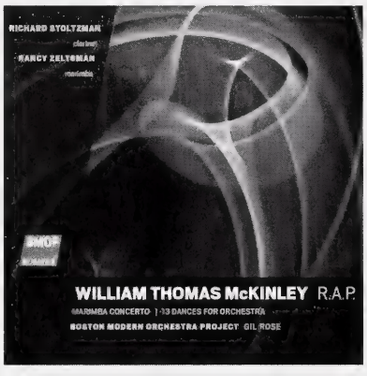
[1014]

KEN UENO TALUS

ON A SUFFICIENT CONDITION FOR THE EXISTENCE OF MOST SPECIFIC HYPOTHESIS | KAZE-NO-OKA

Wendy Richman viola
Yukio Tanaka biwa
Kifu Mitsuhashi shakuhachi
Ken Ueno overtone singer

"A concerto that engrossingly reinvents the discourse." THE BOSTON GLOBE



[1016]

WILLIAM THOMAS McKINLEY R.A.P.

"CHILDHOOD MEMORIES" CONCERTO FOR MARIMBA AND ORCHESTRA | 13 DANCES FOR ORCHESTRA

Richard Stoltzman clarinet
Nancy Zeltsman marimba

"The gung-ho orchestra rapped a little too." THE BOSTON GLOBE

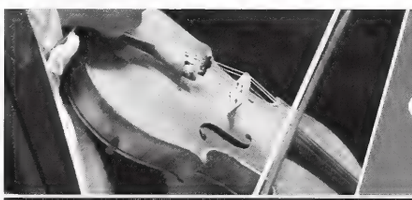
BMOP/sound, the label of the acclaimed Boston Modern Orchestra Project, explores the evolution of the music formerly known as classical. Its eclectic catalog offers both rediscovered classics of the 20th Century and the music of today's most influential and innovative composers. BMOP/sound gives adventurous listeners a singular opportunity to explore the music that is defining this generation and the next.

Gil Rose, Executive Producer | www.bmopsound.org | Distributed by Albany Music Distributors, Inc. | www.albanymusic.net

begins with a reminiscence of the first movement, but with a full, atmospheric, orchestral accompaniment. When the soloists enter, the violin plays a highly ornamented passage echoed immediately by the cello. In this movement, Harbison juxtaposes simultaneous instances of 6/8 and 2/4 meter for more three-against-two ambiguity. Toward the end, both soloists employ multi-stops, that is, two- and three-note chords.

The finale begins with a bright, dancing, double-stop entrance for the solo violin, immediately followed by the cello in near-imitation. Harbison describes this as the two soloists "attempting to play in unison." The orchestra begins by playing sharp punctuation but, taking over the theme, manages to play the unison passage the soloists sought to achieve. The soloists' increasingly virtuosic material alternates with an energetic refrain in the orchestra. Although the soloists sustain their melodic opinions to the end, they find an accord that achieves an elegant compromise rather than capitulation. The final moments of the concerto feature a wonderful sonic surprise in the percussion.

Robert Kirzinger



AMERICAN-JAPANESE CULTURAL CONCERT SERIES

第２回日本—アメリカ交流コンサート

Special Guest Pianist Emanuel Ax

www.americanjapaneseconcerts.com
email: wkboston@live.jp

From Japan: Masaharu Yamamoto-Clarinet (Tokyo University of the Arts)

Featuring Boston Symphony Orchestra musicians

Keisuke Wakao-Oboe
Richard Ranti-Bassoon
Richard Sebring-Horn
Alexander Velinzon-Violin
Yuncong Zhang-Violin
Rebecca Gitter-Viola
Mihail Jojatu-Cello
Edwin Barker-Double Bass

Edmund Arkus, Piano (May 2)

Keisuke Wakao, Director

All programs and artists are subject to change

PHOTOGRAPHY: MICHAEL LUTCH

Friday, April 30, 8:00pm
Church of the Redeemer Chestnut Hill
617-566-7679
www.redeemerchestnuthill.org

ALL MOZART PROGRAM
Special Guest Pianist Emanuel Ax
Mozart: Oboe Quartet in F, K. 370
Mozart: Quintet for Clarinet and Strings in A, K. 581
Mozart: Piano Quintet in E flat, K.452

Tickets in Advance - $30
At the Door - $35
617-721-5105 (English)
617-721-4380 (Japanese)

Advanced combined ticket for both church concerts (April 30th and May 2nd): $50

Sunday, May 2, 4:30pm
First Church in Boston
617-267-6730
www.firstchurchboston.org

Message by Dr. Hiroshi Ishii, Muriel R. Cooper Professor of Media Arts and Sciences at the MIT Media Lab

Schumann: Marchenzahlungen for Clarinet, Viola and Piano, Op.132
Handel-Halvorsen: Duet for violin and double bass; 'Passacaglia'
Sarasate: Zigeunerweisen (Transcribed for Double Bass and Piano)
Britten: Fantasy for Oboe and String Trio, Op.2
Schumann: Piano Quartet in E flat, Op. 47

Tickets in Advance - $25
At the Door - $30
617-721-5105 (English)
617-721-4380 (Japanese)

Advanced combined ticket for both church concerts (April 30th and May 2nd): $50

Stately Meets State-of-the-Art



W

The Woodlands at Belmont Hill.

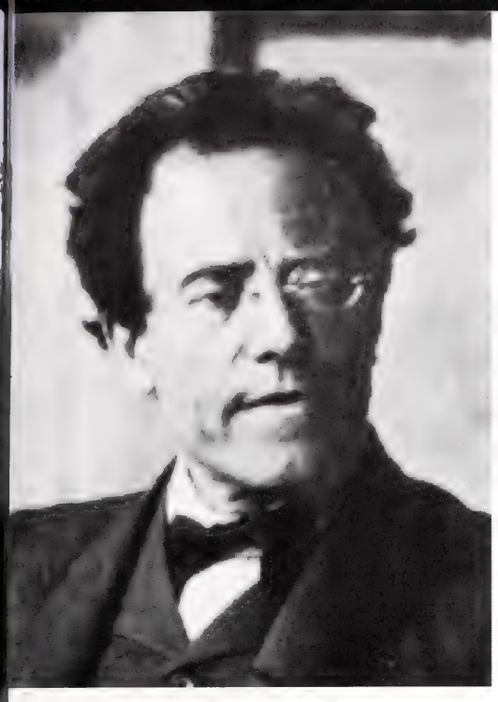


Two- and three-bedroom luxury townhomes ~
Surrounded by nature, yet just nine miles from Boston.

Visit our designer model homes open daily
from 10 a.m. to 5 p.m. *(Thursdays by appointment only)*
or call **617-489-4898** for a private showing.

3 Stables Way, Belmont, MA 02478
www.TheWoodlandsAtBelmontHill.com

...ation. New England's premier developer of exceptional properties. Prices subject to change without notice.



Gustav Mahler

Symphony No. 7

GUSTAV MAHLER was born at Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He composed the second and fourth movements of what became his Seventh Symphony during the summer of 1904 and added the remaining three movements the following summer. Mahler himself conducted the first performance, on September 19, 1908, in Prague.

THE SCORE OF MAHLER'S SYMPHONY NO. 7 calls for four flutes and two piccolos (doubling second and third flutes), three oboes and English horn, four clarinets plus E-flat clarinet and bass clarinet, three bassoons and contrabassoon, tenor horn in B-flat, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam-tam, triangle, glockenspiel, tambourine, cowbells, tubular bells, mandolin, guitar, two harps, and strings.

No composer ever found the medium of song so powerful a generating force for his symphonies as did Mahler. Even his purely instrumental works are imbued with the spirit of his song compositions, and analysts have grouped them into categories according to their varying connections with his song output. It was after completing his First Symphony (composed 1884-87) that Mahler discovered and began to exploit the folk-oriented poems of *Des Knaben Wunderhorn*. From that point to the turn of the century, all of his work was infused with the influence of the *Wunderhorn* poems, either because he set the texts as songs and incorporated them into the Second, Third, and Fourth symphonies, or because he adapted song settings into symphonic form. ("St. Anthony of Padua's Sermon to the Fishes" was composed as a song and simultaneously expanded in purely instrumental form as a movement of the Second Symphony.) Thus all three of the symphonies composed at that time are referred to as the *Wunderhorn* symphonies.

But in 1901 Mahler began to set the poetry of Friedrich Rückert. The songs that came out of his new interest were less "folkish," more internalized; they are characterized by an almost chamber-music delicacy of orchestration, a feature that was to be more and more

At Brookhaven, lifecare living is as good as it looks.



Brookhaven at Lexington offers an abundance of opportunities for intellectual growth, artistic expression and personal wellness. Our residents share your commitment to live a vibrant lifestyle in a lovely community.

Call today for a tour!
781.863.9660 • 800.283.1114
www.brookhavenatlexington.org

BROOKHAVEN
AT LEXINGTON
A Full-Service Lifecare Retirement Community

carf
EQUAL HOUSING OPPORTUNITY

April 30, May 2 & 4
Cutler Majestic Theatre
Starring **Stephanie Blythe**
With **Wendy Bryn Harmer,**
Scott Ramsay, James Maddalena
Conducted by **Gil Rose**
Directed by Metropolitan Opera
Stage Director **David Kneuss**
Tickets from **$29** through
Telecharge.com,
by phone at **800-233-3123**
Visit us online for articles,
study guides, and much more!
www.operaboston.org
Sung in French with titles / dialogue in English translation.



apparent in Mahler's symphonies, however large the orchestral forces grew. To Rückert's texts Mahler composed his greatest song cycle, *Kindertotenlieder* (*Songs on the Death of Children*), and a set of unrelated songs including one of his most typical and best-known, "*Ich bin der Welt abhanden gekommen*." The "Rückert symphonies"—the Fifth, Sixth, and Seventh—are grouped together partly because of expressive connections with the Rückert songs, partly because they form a purely orchestral trilogy nestled between symphonies that require vocal forces for their execution, and partly because of internal connections that make them as a group more similar than different.

All three of these purely orchestral symphonies lack any explicit program, but Mahler no doubt still felt the same way as he had in 1896, when he wrote to Max Marschalk concerning his First Symphony, which had once had a sort of literary program that Mahler later suppressed:

> I worked out the title and these explanatory notes retrospectively. My reason for omitting them this time was not only that I thought them inadequate—in fact, not even accurate or relevant—but that I have experienced the way the audiences have been set on the wrong track by them. Believe me, even Beethoven's symphonies have their inner programs, and closer acquaintance with such a work brings understanding of the development of feeling appropriate to the ideas. It will eventually be the same with my works.

As far as Mahler's Fifth, Sixth, and Seventh symphonies were concerned, "closer acquaintance" was for a long time difficult to achieve, since they were performed rarely or only in excerpts (such as the famous Adagietto of the Fifth). But the availability of recordings—and no composer benefited so much as Mahler from the arrival of long-playing records—allows anyone to develop the kind of familiarity Mahler felt was necessary to appreciate the "inner program."

During the years of the "Rückert symphonies," Mahler spent the winter months in the post of General Music Director of the Vienna Opera, supervising one of the most brilliant periods in the history of that institution. Of necessity he was a "summer composer," since details of administration and performance took up his attention in the winter (and he characteristically threw himself into each project with full energy). So during the summers he and his family went to a vacation home in Maiernigg on Lake Wörth in Carinthia; here he completed the Fourth and began the Fifth symphonies before his marriage and later finished the Fifth through Eighth symphonies, all with remarkable speed. (That region of Austria must be overflowing with music; it is the same lake where Brahms had summered when he wrote his Second Symphony, Violin Concerto, and G major violin sonata.)

These years of rapid and confident composition corresponded to the earliest and happiest years of Mahler's marriage to Alma Maria Schindler, a period that also saw the births of their two daughters, to whom Mahler was intensely devoted. Apparently Alma's influence and support and the joys of family life were a strong impetus to creation. This is especially obvious if we compare Mahler's output from his marriage in 1902 to 1907—

THIS MONTH

Music *at the* Gardner

World Class Concerts in an Intimate Setting





Sunday Concert Series • SUNDAYS AT 1:30PM

APRIL 11
Gleb Ivanov, piano
Schubert, Liszt, Prokofiev

APRIL 18
Claremont Trio
Travels with the Claremonts: Czechoslovakia
Smetana, Dvořák

APRIL 25
Belcea String Quartet
Beethoven, Szymanowski, Bartók

MAY 2
Hahn-Bin, violin
Young Artists Showcase—First Prize Winner,
2009 Young Concert Artists International Auditions
Grieg, Ravel, De Falla, and more

MAY 9
Musicians from Marlboro
Boccherini, Stravinsky, Schubert

- Concerts every Sunday at 1:30pm
- Café open 11am-4pm
- Tickets online, by phone, or at the door
- Full schedule and FREE podcast at gardnermuseum.org

ISABELLA STEWART GARDNER MUSEUM

280 THE FENWAY BOX OFFICE 617 278 5156
WWW.GARDNERMUSEUM.ORG



Mahler's vacation home at Maiernigg

four huge symphonies—with the entire twenty years preceding—four symphonies, a cantata, and songs. Clearly he was feeling his abilities in the most positive sense during these years, and he composed with remarkable fluency. And, despite the quite unflattering picture that Alma painted of Mahler in her memoir of their life together (written, of course, after his death, when he could not object), Mahler was not the neurotic psychological cripple filled with death-yearnings that is often portrayed. In fact, until recent decades, most biographers emphasized the undoubted oddities and quirks and ambivalent elements of his character, colored by Alma's recollections, while overlooking the energy and vitality that he displayed as well.

Mahler's regimen in Maiernigg was vigorous. It began with a dive into the lake and an underwater swim as long as he could hold his breath; it continued later in the day with a hike—always taken at a bold clip—and mountain climbing. All this activity, it seems, was put to the service of generating and working out musical ideas. He had already completed the Fourth Symphony there in 1900 and began the Fifth along with some Rückert settings in 1901, the summer before he met Alma. By the following summer he was married to her, and she was expecting the birth of their first child (the wedding had been hastened a bit by her pregnancy). During that summer he finished the Fifth Symphony, which Michael Kennedy has aptly characterized as Mahler's "*Eroica*," passing from tragedy to triumph. During the summers of 1903 and 1904 he wrote the Sixth Symphony, starting in on the Seventh in the latter year. He finished the Seventh in 1905 and composed most of the Eighth in 1906.

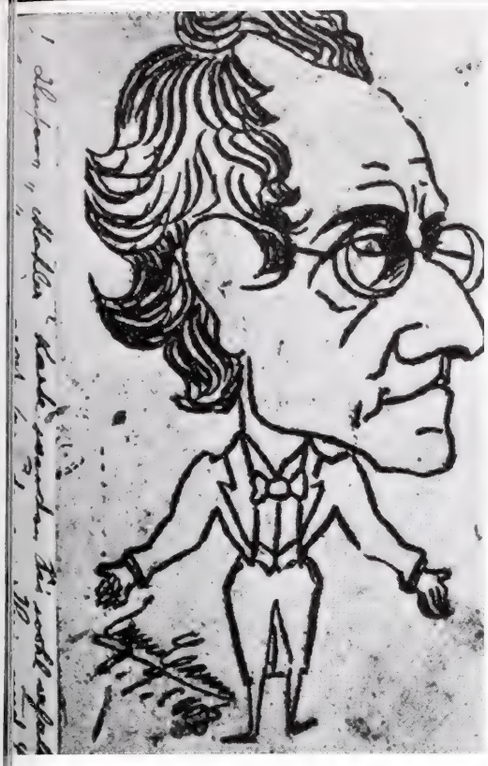
It was during the summer of 1907 that the apparently steady upward course of his career came grinding to a halt. He had already handed in his resignation to the Vienna Opera, though no successor was found until late in the summer. But his elder daughter Maria died on July 5, a devastating blow to the composer, who adored her almost to distraction. Alma's mother, who had come out of Vienna to help in this crisis, herself suffered a heart

attack, and the strain affected Alma's heart too. When Mahler jokingly suggested to the doctor that perhaps his heart ought also to be examined, he learned for the first time of a heart lesion, subsequently confirmed by two Viennese specialists. From now on his active life was severely restricted; the pastimes he most enjoyed were to be omitted entirely or drastically cut down. Thoughts of death that had been purely philosophical or mystical now became impending reality. His music, too, responded to the change. Mahler's last three compositions—*Das Lied von der Erde*, and the Ninth and unfinished Tenth symphonies—all express in various ways, and with ineffable delicacy, his sense of the fragility of life and the sorrow of leavetaking.

But the Rückert symphonies predate the crisis, and although some of them deal with tragic themes, the overall character of the three is affirmative. This is especially true of the Fifth and Seventh, the pillars surrounding the "Tragic" Symphony, as Mahler called the Sixth for a time. The two gigantic flanking works show a number of similarities. Both begin in a minor key a semitone below the concluding key (which in both cases is in the major mode). In both, the overall structure consists of five movements grouped into a subdivision of three units (though the groupings are differently accomplished). When one adds to this the fact that the opening theme of the Seventh bears a striking resemblance to that of the Sixth, it is easy to see why the Seventh has been branded as "repetitive." But the sequence of moods is very different, and the diverse character of the different movements yields all in all an effect quite different from that of either of the earlier works. And the fact that Mahler confessed to having written the second and fourth movements a full year before the rest has allowed easy potshots from those who wish to claim that the piece lacks unity. But it is the end product that determines whether it is unified, not the circumstances of its composition.

During the summer of 1904 Mahler wrote the two movements headed "*Nachtmusik*." This was not a reference to Mozart's "little" night music; they reflect Mahler's interest in the moods, whims, and fancies of the night—especially in the form the symphony finally attained, with an oddly dark and mysterious scherzo between the two nocturnes. This





A 1908 caricature of Mahler by Enrico Caruso

emphasis on things nocturnal has caused the symphony to be nicknamed "*The Song of the Night*," but the name is neither authentic nor appropriate, since it does not in any way fit the two large outer movements.

After he had finished the second and fourth movements, Mahler had great difficulty in deciding how to fit them into a symphony. It was basically a problem of finding a way into the work, a way of beginning the other movements (and even of determining their basic mood), and of fitting the whole together. The problem lingered unsolved during the winter season of 1904-05. When the solution came to him during his vacation at Maiernigg, it was unexpected but welcome, as he recalled in a letter to Alma written in 1910, five years after he saw the way out of his difficulty:

> In art as in life I am at the mercy of spontaneity. If I had to compose, not a note would come.... I made up my mind to finish the Seventh, both Andantes of which were then on my table. I plagued myself for two weeks until I sank into gloom... then I tore off to the Dolomites. There I was led the same dance, and at last gave it up and returned home.... I got into the boat to be rowed across. At the first stroke of the oars the theme (or rather the rhythm and character) of the introduction to the first movement came into my head—and in four weeks, the first, third and fifth movements were done.

Once the impasse had been breached, the music came virtually in a flood, music of vigorous and assertive character, in the first and last movements, to provide the balancing "day" for the "night" of the three middle movements.

The symphony had to wait three years for its premiere, and Mahler's life had changed dramatically since he had written this music. The positive and vigorous man had been battered by death in the family and his own ill health. He had composed nothing during



The more you get to know us, the more you'll know why the bond we have with our clients is so long-lasting. It's because we create deep and trusting relationships with each client.

After all, we've been right here in the heart of Boston for nearly two centuries, personally guiding both old and new generations of New Englanders with conservative, yet forward-thinking, investment management advice and sophisticated tax, trust and estate planning.

If you're attracted to the true value of an individual relationship with highly personalized service, please call Jay Emmons, Executive Vice President, today at 617-523-1635. At Welch & Forbes, we know wealth. And we know you.

WF

WELCH & FORBES LLC

Private Wealth Management since 1838

45 School Street, Boston Massachusetts 02108 **welchforbes.com**

the fateful summer of 1907 and spent that of 1908 feeling ever more strongly the intimations of his own mortality. On the most casual stroll it was necessary to stop and check his pulse. As Alma recalled that summer, "Every excursion, every attempt at distraction was a failure." In September he journeyed to Prague to conduct the premiere. Although a number of Mahler devotees followed him there for the event (among them Arnold Schoenberg, Alban Berg, Otto Klemperer, Ossip Gabrilowitsch, and Artur Bodanzky), Mahler himself was uncertain about the piece and nervously kept revising the orchestration up to and beyond the performance. All in all, the piece enjoyed no more than a *succès d'estime* with the public. Perhaps Mahler, as conductor, could no longer join in the sense of affirmation that the symphony as a whole produces. His mood at the time is aptly characterized by his philosophical reaction to an indignant trumpeter's query (which he reported in a letter to Alma):

> One of the trumpeters asked Bodanzky in despair: "I'd just like to know what's beautiful about blowing away at a trumpet stopped up to high C-sharp." This made me think deeply about the lot of man, who also cannot understand why he must endure being "stopped" to the piercing agony of his own existence, cannot see what it's for, and how his screech is to be attuned to the great harmony of the universal symphony of all creation.

Though the public at large may have been cool to the new symphony, at least one composer expressed himself directly to Mahler in terms of warmest praise. Arnold Schoenberg wrote to him before the year was out that he had especially admired the Seventh Symphony (and the Third before it) for a sense of balance and artistic harmony, and an avoidance of artifically whipped-up excitement (which he had sometimes felt elsewhere in Mahler's work). Schoenberg concluded with words that might seem incredible: "I have regarded you as a classic. But a classic which is still a *model* for me." Few observers of the time saw in these gigantic and complex symphonic structures an organization and control that might make them worthy of being called "classic"! As with most of Mahler's





P A S S I O N



It's at the heart of their performance. And ours.



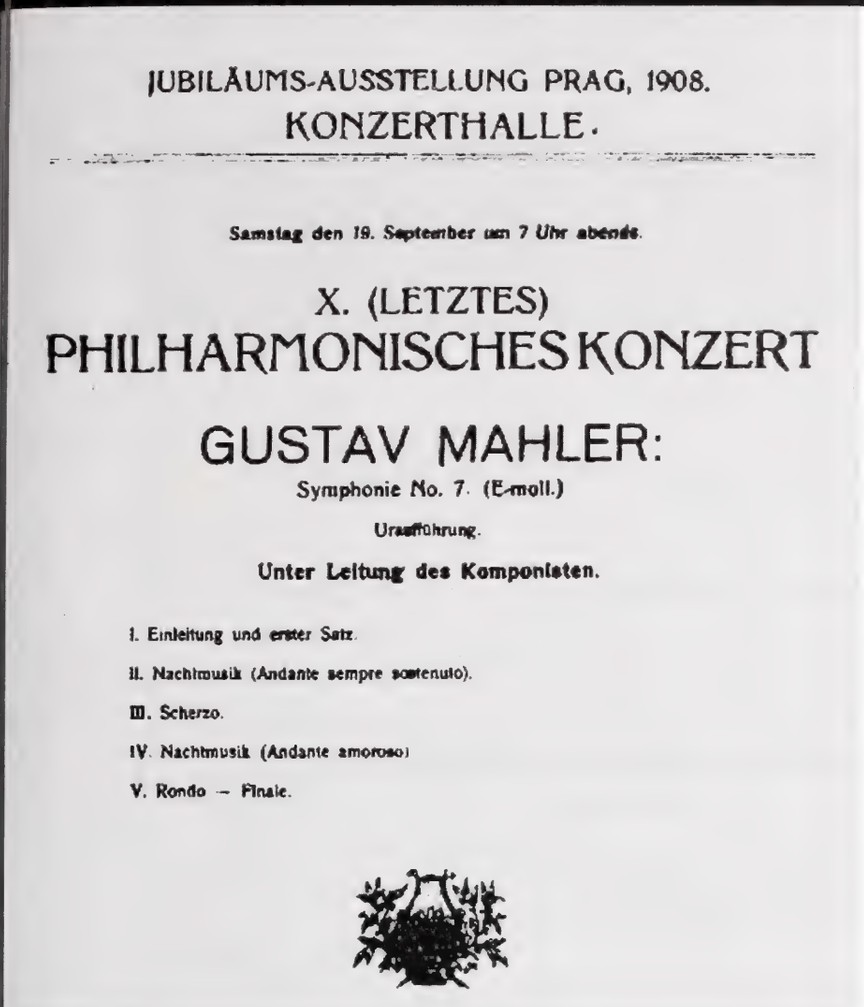
Each musician reads from the same score, but each brings his or her own artistry to the performance. It's their passion that creates much of what we love about music. And it's what inspires all we do at Bose. That's why we're proud to support the performers you're listening to today.

We invite you to experience what our passion brings to the performance of our products. Please call or visit our website to learn more – including how you can hear Bose® sound for yourself.

1-800-444-BOSE | www.Bose.com

BOSE®
Better sound through research®

©2009 Bose Corporation. C_005116



JUBILÄUMS-AUSSTELLUNG PRAG, 1908.
KONZERTHALLE.

Samstag den 19. September um 7 Uhr abends.

X. (LETZTES)
PHILHARMONISCHES KONZERT

GUSTAV MAHLER:
Symphonie No. 7. (E-moll.)
Uraufführung.
Unter Leitung des Komponisten.

I. Einleitung und erster Satz.
II. Nachtmusik (Andante sempre sostenuto).
III. Scherzo.
IV. Nachtmusik (Andante amoroso)
V. Rondo – Finale.

The German-language program from the first performance of Mahler's Seventh Symphony, which took place in Prague under the composer's direction on September 19, 1908

symphonies, the composer draws his ideas from a wide range of sources and creates with them a cosmos. Marches, fanfares, waltzes, Ländler—these and more are taken up into Mahler's musical stew, to be transformed and recast through counterpoint and orchestral color into new patterns and relationships. The first movement is built up largely on march figures—fanfares and dotted rhythms. The slow introduction, on a B minor triad with added sixth, is a soft rhythmic tattoo in woodwinds and strings, over which a solo tenor horn introduces a wide-ranging theme with the same sharply dotted rhythm; the energy builds gradually to the E minor allegro of the principal theme. The falling fourth of this first allegro theme, played on horns and cellos, reappears in progressive intensifications, finally becoming entire chords built up of fourths, a striking new means of harmonic construction. (This may be, in part, what recommended the movement to Schoenberg, who had used similar kinds of chords in his Chamber Symphony, Opus 9, composed after Mahler had finished his Seventh, but before it was performed.) The C major second theme (marked to be played "with great dash") is an expressive, sugar-sweet Viennese tune (though not in waltz time) with passing chromatic harmonies and pauses on climactic high notes. The sprawling sonata structure is built on these few ideas and their derivatives.

The second, third, and fourth movements form a trilogy of nocturnal pieces, with varying night moods, the first and last of the three specifically called "night music" by the com-

BRIGHAM UROGYNECOLOGY GROUP

proudly supports the

BOSTON SYMPHONY ORCHESTRA

The Division of Urogynecology at BWH offers advanced diagnosis and treatment for women with incontinence and other urogynecologic conditions.

Contact us at **www.brighamandwomens.org/urogynecology** or **(617) 732-4838**

BWH BRIGHAM AND WOMEN'S HOSPITAL

A FOUNDING MEMBER OF PARTNERS HEALTHCARE



ROCKPORT MUSIC

OPENING IN JUNE 2010

THE SHALIN LIU PERFORMANCE CENTER

An intimate, 330-seat concert hall with magnificent views of the ocean – located in downtown Rockport, Massachusetts.

ROCKPORT CHAMBER MUSIC FESTIVAL
DAVID DEVEAU, ARTISTIC DIRECTOR
29TH SEASON
World-renowned soloists and ensembles
20 Concerts | June 10 – July 18, 2010

NEW! **ROCKPORT MUSIC PRESENTS**
Outstanding jazz, folk, and world music artists
4 Concerts | July 24 – August 8, 2010

INFORMATION 978.546.7391 WWW.ROCKPORTMUSIC.ORG

poser. *Night Music I* is about major and minor keys (simultaneously sometimes), moonlit elegance, hints of a fandango rhythm. The scherzo is skittery and uncanny, an ironic counterpoise to the other two movements. *Night Music II* is an amorous serenade—this is clear from the plucked string sounds of mandolin, guitar, and harp. At the outset the solo violin sings a languishing lover's refrain that punctuates the proceedings.

For the rondo-finale, Mahler composed an energetic C major movement that might bear, as a whole, the marking given to the timpani at the opening: "with bravura." It is open-hearted and jolly, with some apparent touches of parody. The purposeful theme marching up the scale in horns and strings against lively sixteenth-note figurations in the woodwinds could well represent Wagner's mastersingers (who march to the same drummer in the same key). A huge long-held C major climax is cancelled by an overlapping A-flat chord in the woodwinds, leading to a new tune in A-flat. Some commentators have pointed out that it begins with the same contour as Lehár's famous *Merry Widow* waltz (though not in 3/4) and conclude that Mahler is parodying the popular operetta, which was produced in 1905. But they overlook the fact that Mahler finished this movement during the summer, whereas Lehár's rich and charming widow did not begin winning hearts in Vienna and throughout the world until the following December. In a sense, this entire last movement is a reversion to the style of the *Wunderhorn* symphonies; it is lighter in mood than the rest of the piece until the very end, when the allegro theme from the opening movement returns with repetitions in a kaleidoscopic series of keys, a powerful affirmation still hinting at questions that remain.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE FIRST AMERICAN PERFORMANCE OF MAHLER'S SYMPHONY NO. 7 *was given by Frederick Stock and the Chicago Symphony Orchestra on April 15, 1921.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of the Mahler Seventh were given by Serge Koussevitzky in October 1948. It wasn't until twenty-two years later that the BSO next played the piece, in subscription concerts led by William Steinberg in December 1970, followed that same season by another Boston performance in March 1971 and tour performances in London, Vienna, and Paris that April. Since then, there have been BSO performances under Seiji Ozawa (in April 1980 and again in March 1989), Bernard Haitink (November 1985), Simon Rattle (February 1991, followed by the BSO's only Tanglewood performance of the piece on July 27, 1991, though Claudio Abbado led a performance there in August 1999 with the Gustav Mahler Jugendorchester), and Bernard Haitink again (the most recent subscription performances, in February 2000).*

Real *people.* Real *heroes.*

From public servants that fight for our rights, to caregivers that dedicate their lives to the service of others, some of our country's greatest heroes live or work at Life Care Centers of America's skilled nursing and rehabilitation facilities.

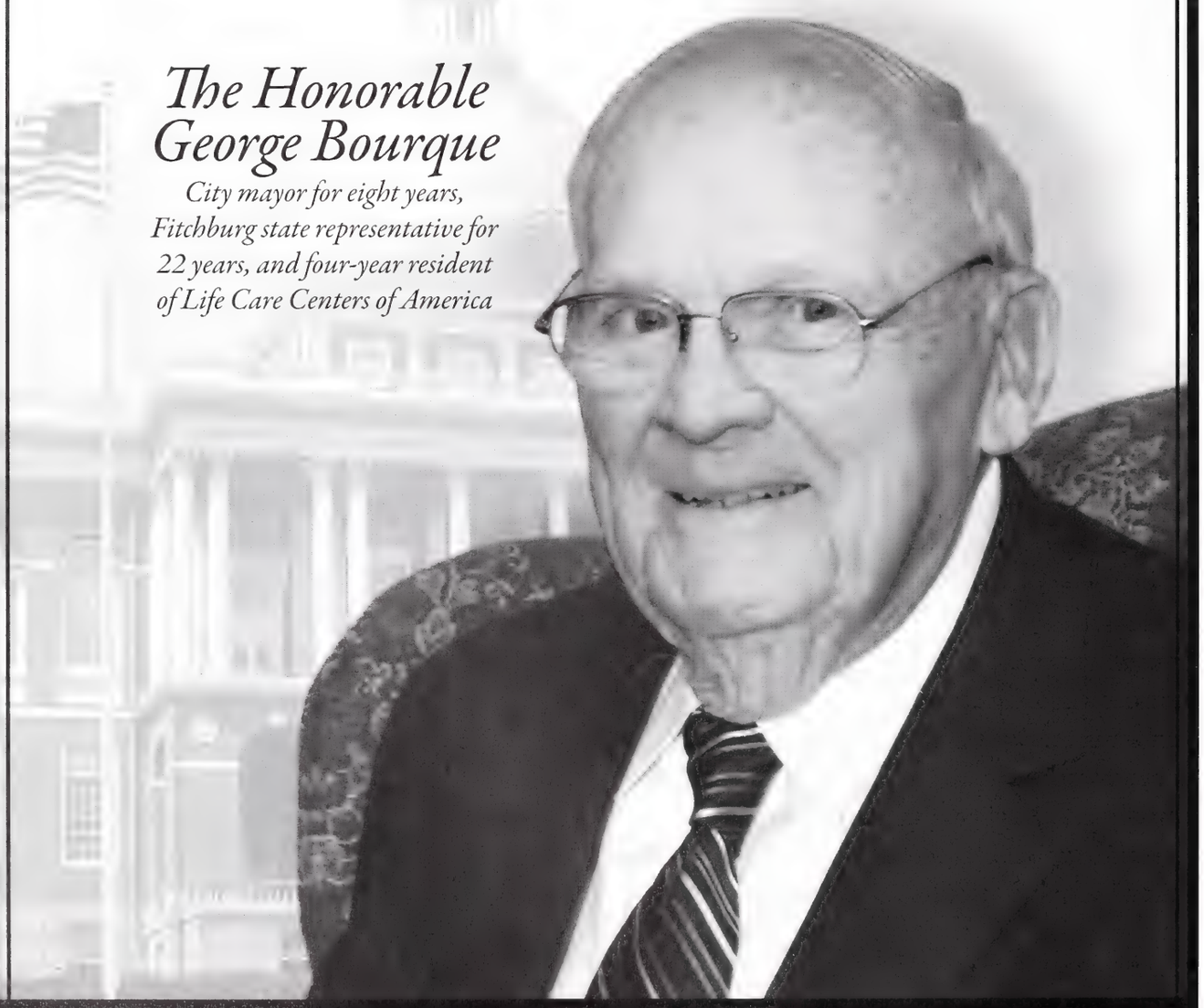
Life Care® Centers of America

www.LCCA.com

Joint Commission accredited

The Honorable George Bourque

City mayor for eight years, Fitchburg state representative for 22 years, and four-year resident of Life Care Centers of America



SKILLED NURSING • LONG-TERM CARE • REHABILITATION

11508

To Read and Hear More...



Currently, the best quickly available source of information about John Harbison is the website of his publisher, G. Schirmer (www.schirmer.com), which contains a biography, works list, reviews, and several interesting essays about the composer and individual pieces, including his opera *The Great Gatsby*. David St. George wrote the essay on Harbison in the 2001 edition of Grove; Richard Swift wrote the one in The New Grove Dictionary of American Music (from 1983). Also of interest are the BSO's "Classical Companion" pages for Harbison at bso.org, which provide a multimedia view of the composer's career, with some additional information on the Double Concerto.

The catalogue of Harbison's recorded works is extensive and includes the Boston Symphony Orchestra's recording of the composer's Symphony No. 1, a BSO centennial commission, from 1984 (New World Records), and the Boston Symphony Chamber Players' recording with pianist Gilbert Kalish of the Piano Quintet and *Words from Paterson*, the latter with baritone Sanford Sylvan, on a disc with *Simple Daylight* performed by Kalish and soprano Dawn Upshaw (Nonesuch). A live recording by James Levine and the Munich Philharmonic of Harbison's Symphony No. 3 was released as volume 7 in the series "Documents of the Munich Years" (Oehms Classics, with Gershwin's *Cuban Overture* and Ives's Symphony No. 2). Carlos Kalmar has recorded Harbison's Partita for Orchestra with the Grant Park Orchestra (Cedille). The Cantata Singers and Orchestra led by David Hoose recorded Harbison's Pulitzer Prize-winning cantata *The Flight into Egypt* with soprano Roberta Anderson and baritone Sanford Sylvan; also on that disc are *The Natural World* and the Concerto for Double Brass Choir and Orchestra (New World Records). Other concerto recordings include the Flute Concerto with soloist Randolph Bowman and the Cello Concerto with David Finckel, both with David Alan Miller conducting the Albany Symphony Orchestra (Albany Records); the Oboe Concerto with William Bennett and the San Francisco Symphony led by Herbert Blomstedt (Decca, with the Symphony No. 2); the Viola Concerto with Randolph Kelly and the Latvian National Symphony conducted by Alexander Vilumanis (Albany Records), and the Concerto for Clarinet, Viola, and Strings with clarinetist Jo-Ann Sternberg, oboist Peggy Pearson, and Scott Yoo leading the Metamorphosen Chamber Orchestra (Bridge, on a disc also including, among other things, the composer's *Motteti di Montale* with mezzo-soprano Lorraine Hunt Lieberson). A 2009 release by the Lydian String Quartet includes Harbison's string quartets 1-4 (Centaur).

Robert Kirzinger

All the bigwigs.



99.5 All Classical
A service of WGBH
On the radio & online at **995allclassical.org**

Think you know these composers' faces?
E-mail us at **bigwigs@wgbh.org** for the answers!



Deryck Cooke's *Gustav Mahler: An Introduction to his Music* is a first-rate brief guide to the composer's music (Cambridge University paperback). Other good starting points include Peter Franklin's *The life of Mahler* in the series "Musical lives" (Cambridge University paperback); Paul Banks's Mahler article from the 1980 New Grove Dictionary of Music and Musicians, reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback); Michael Kennedy's *Mahler* in the "Master Musicians" series (Oxford paperback), and Kurt Blaukopf's *Mahler* (Limelight paperback). The Mahler article in the revised Grove (2001) is by Paul Franklin. Noteworthy recent additions to the Mahler bibliography include *The Cambridge Companion to Mahler*, edited by Jeffrey Barham (Cambridge University paperback); *Gustav Mahler: Letters to his Wife*, edited by Antony Beaumont, Henry-Louis de La Grange, and Gunther Weiss (Cornell University Press; Beaumont previously compiled *Alma Mahler-Werfel: Diaries 1898-1902*, from the same publisher); and Stuart Feder's *Gustav Mahler: A Life in Crisis*, a psychoanalytic view of the composer's life (Yale University Press). *The Mahler Companion*, edited

Longy School of Music
OPERA MATTERS



Opera Extravaganza
with
Nancy Van de Vate
of Vienna

Five extraordinary operas by Nancy Van de Vate, one of the most recorded living composers, joining us at this spring spectacular of Opera at Longy, directed by Donna Roll. With the Longy Chamber Orchestra.

"Where the Cross is Made"
"In the Shadow of the Glen"
"Venal Vera"
"A Night in the Royal Ontario Museum"
"Cocaine Lil"

FRIDAY AND SATURDAY
APRIL 23 AND 24, 8PM

Edward M. Pickman Concert Hall
27 Garden Street, Cambridge
Admission free, reserve tickets early!
www.longy.edu "concerts + events"

Longy School of Music
One Follen Street ♯ Cambridge, MA ♯ 617.876.0956
www.longy.edu

Marcus Thompson, Artistic Director
Ronald Thomas, Artistic Director Emeritus

BOSTON CHAMBER MUSIC SOCIETY

UPCOMING CONCERT

Sun. 4/18 at Sanders Theatre • 7:30 p.m.

LYRIC JOURNEYS

MOZART
Piano Quartet in E-flat, K. 493

RÖNTGEN
Lyrische Gänge, for Voice, Viola and Piano
featuring Krista River, mezzo-soprano

MENDELSSOHN
String Quintet in B-flat major, Op. 87

"Besides the expected deluxe playing...you heard an excitement that was borne of discovery."
The Boston Globe

For tickets and info
617.349.0086
www.bostonchambermusic.org

DEPOSIT & CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT & TRUST • COMMERCIAL BANKING



Philanthropic giving is always welcome, regardless of what form it takes. Boston Private Bank & Trust Company's **Donor Advised Fund** is a simple and flexible tool that makes charitable giving easier than ever. It enables you to set aside funds and recommend grants to qualified nonprofit organizations according to your interests and on your timetable, all while realizing a tax benefit. It is just one of the ways we make the connections that count—connections to the financial expertise you need, and a personal connection that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Richard MacKinnon, Senior Vice President, at (617) 912-4287
or rmackinnon@bostonprivatebank.com

Investments are not FDIC insured, have no Bank guarantee, are not a deposit, and may lose value.

by Donald Mitchell and Andrew Nicholson, is an important volume of essays devoted to Mahler's life, works, and milieu, with individual chapters on all of his major pieces, including a chapter by Peter Revers on the Symphony No. 7 (Oxford). Jonathan Carr's *Mahler* offers an accessible approach aimed at beginners and enthusiasts (Overlook Press). Henry-Louis de La Grange's biography of Mahler, originally in French, and of which a four-volume English version is planned, so far includes three English-language volumes—*Vienna: The Years of Challenge, 1897-1904*; *Vienna: Triumph and Disillusion, 1904-1907*; and (the most recent volume, covering his final years) *Gustav Mahler: A New Life Cut Short, 1907-1911* (Oxford). The out-of-print, original first volume of La Grange's study, entitled simply *Mahler*, and due for revision, covered Mahler's life and work through January 1902 (Doubleday). The other big Mahler biography, Donald Mitchell's, so far extends to three volumes—*Volume I: The Early Years*; *Volume II: The Wunderhorn Years*; and *Volume III: Songs and Symphonies of Life and Death*—covering through the period of *Das Lied von der Erde* (University of California). Alma Mahler's autobiography *And the Bridge is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) provide important if necessarily subjective source materials. Knud Martner's *Gustav Mahler: Selected Letters* offers a useful volume of correspondence, including all the letters published in Alma's earlier collection (Farrar, Straus and Giroux). Mahler enthusiast and conductor Gilbert Kaplan has seen to the publication of *The Mahler Album* with the aim of bringing together every known photograph of the composer (The Kaplan Foundation with Thames and Hudson). Though now more than thirty years old, Kurt Blaukopf's extensively illustrated *Mahler: A Documentary Study* remains well worth seeking from second-hand shops (Oxford University Press). *Mahler Discography*, edited by Péter Fülöp, will still be valuable to anyone interested in Mahler recordings, despite its 1995 publication date (The Kaplan Foundation). Michael Steinberg's program note on Mahler's Symphony No. 7 is in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Additional information on Mahler can be found as part of the BSO's latest "Classical Companion" feature at bso.org.

The Boston Symphony Orchestra and Seiji Ozawa recorded Mahler's Symphony No. 7 in 1989 as part of their complete Mahler symphony cycle (Philips). James Levine recorded Mahler's Seventh Symphony in 1980 with the Chicago Symphony Orchestra (RCA). Bernard Haitink made recordings of the Mahler Seventh with both the Concertgebouw Orchestra of Amsterdam and the Berlin Philharmonic (also Philips). Other noteworthy recordings include Leonard Bernstein's with the New York Philharmonic (Sony), Claudio Abbado's with the Chicago Symphony Orchestra (Deutsche Grammophon), Daniel Barenboim's with the Berlin Staatskapelle (Warner Classics), Pierre Boulez's with the Cleveland Orchestra (Deutsche Grammophon), Jascha Horenstein's with the New Philharmonia Orchestra (a 1969 live performance on BBC Legends), Georg Solti's with the Chicago Symphony Orchestra (Decca), Klaus Tennstedt's with the London Philharmonic (EMI; there's also a live performance with the same orchestra on BBC Legends), and Michael Tilson Thomas's with the San Francisco Symphony Orchestra (San Francisco Symphony, as well as an earlier recording for RCA with the London Symphony Orchestra).

Marc Mandel



BY ITSELF, IT'S NOT MUCH.

But put it together with 87 others and you get an unforgettable sound.
And no other piano offers the performance and lasting value of a Steinway.

Visit an M. Steinert & Sons showroom near you to explore the world's finest pianos, including Steinway, Boston, Essex and Roland.

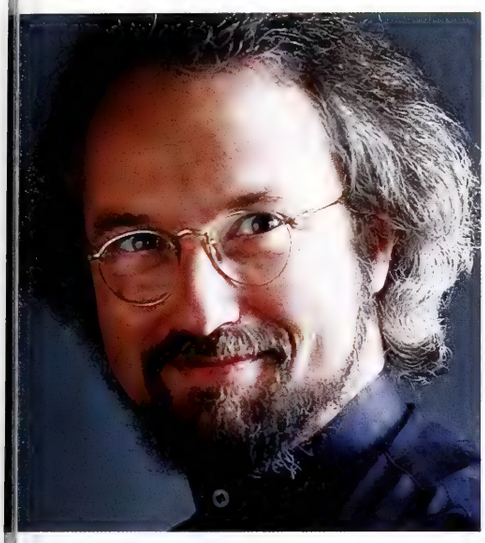


M. Steinert & Sons

Steinway & other pianos of distinction

800-944-2498
www.msteinert.com
Boston • Natick

Guest Artists



Carlos Kalmar

Making his Boston Symphony Orchestra debut with these concerts, Carlos Kalmar is in his seventh year as music director of the Oregon Symphony Orchestra and also continues as principal conductor of Chicago's Grant Park Music Festival. Beginning with the 2011-12 season, he becomes chief conductor and artistic director of the RTVE Symphony Orchestra and Chorus in Madrid. Since his debut with the NDR Sinfonieorchester Hamburg, Mr. Kalmar has conducted such leading European orchestras as the Berlin Radio Symphony, Frankfurt Radio Symphony, Radio-Philharmonie Hannover des NDR, RTVE Madrid, Orchestra della Toscana, the Mozarteum Orchestra of Salzburg, Vienna Radio Symphony, BBC Scottish Symphony, Residentie Orkest, and Czech Philharmonic. In North America he is a regular guest conductor of the Baltimore Symphony and has recently conducted subscription concerts with the Philadelphia Orchestra, Chicago Symphony, Los Angeles Philharmonic, Dallas Symphony, Houston Symphony, Vancouver Symphony, Seattle Symphony, and Minnesota Orchestra. In the Far East he has led the NHK and Yomiuri Nippon symphony orchestras, as well as the Singapore Symphony and Malaysian Philharmonic. European highlights of last season included returns to the Lahti Symphony (where he is a regular guest) and to the Tampere and Czech philharmonic orchestras, as well as debuts with the City of Birmingham Symphony Orchestra and Ulster Orchestra, all of which issued immediate re-invitations. Forthcoming engagements include returns to the Yomiuri Nippon Symphony, Brussels Philharmonic, RTVE, Ulster Orchestra, National Symphony Orchestra of Ireland, and Copenhagen's Tivoli Festival. Also highly regarded as a conductor of opera, Mr. Kalmar has been invited to the Hamburg State Opera, the Vienna

what's new in music



PHOOLAN DEVI:
THE BANDIT QUEEN

Composed by Shirish Korde
Directed by Lynn Kremer

April 23 & 24, 2010 | 8 pm
Tsai Performance Center

Korde's world-premiere chamber opera dramatizes the life of Phoolan Devi, a fascinating and controversial figure whose turbulent life story exemplifies the violent tension between traditional values and modern notions of social justice.

BOSTON MUSICA VIVA
Richard Pittman
Music Director

For tickets,
visit www.bmv.org
or call (617) 354-6910

Unique HOMES & Good Living.

Chobee Hoy associates

Brookline's leading real estate agency,
known for exceptional service and commitment

18 Harvard Street
Brookline, MA 02445 -7905

617 . 739.0067
homeahoy@chobeehoy.com

we will find you a great place to live

ASSISTED LIVING

WELCOME TO LIVING WELL



Welcome to the region's most rejuvenating and culturally enriching assisted living choice, where seniors can thrive in a community that promotes a healthy body, mind and spirit.

Call 617-527-6566 today for more information.

Scandinavian Living Center

A welcoming place for everyone
We are open to people of all nationalities.

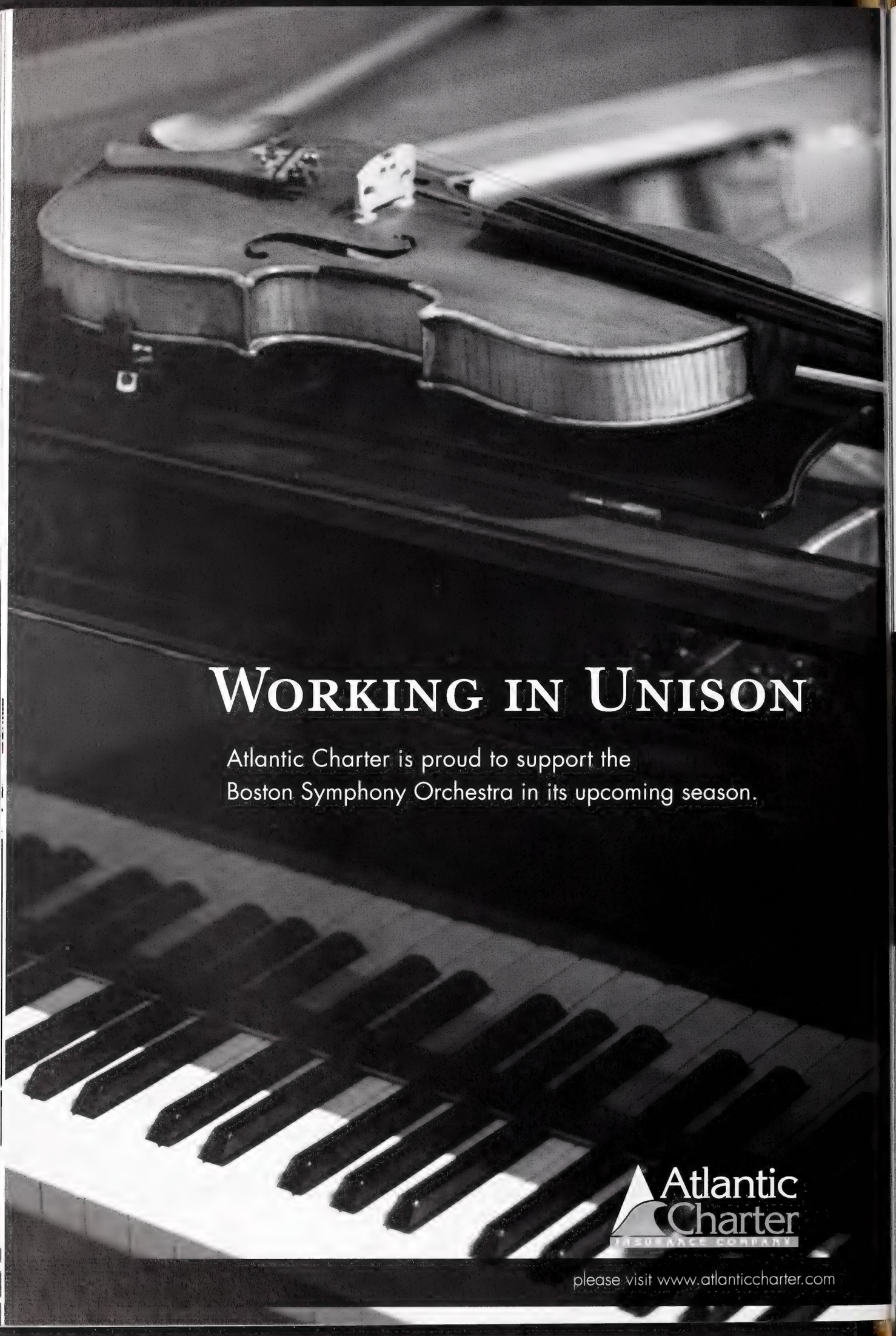
206 Waltham Street, West Newton, MA 02465 www.slcenter.org

State Opera (*Die Zauberflöte, Così fan tutte*), the Zurich Opera House (*Le nozze di Figaro, Die Entführung aus dem Serail*), and National Opera of Brussels (*Il barbiere di Siviglia*). He has also conducted opera productions at the Vienna Volksoper (*Les Contes d'Hoffmann*), Frankfurt (*Die Fledermaus*), Weimar (*Rigoletto*), and the Aix en Provence and Carinthischer summer festivals. He records for Cedille records and most recently released a CD of American orchestral works and repertoire by Szymanowski, Martinů, and Bartók. In addition, he has recorded works by Joachim and Brahms with the Chicago Symphony Orchestra, and concertos by Dohnányi, Enescu, and d'Albert with the BBC Scottish Symphony and cellist Alban Gerhardt (Hyperion). Carlos Kalmar was born in Uruguay to Austrian parents and now lives in Vienna. He studied conducting with Karl Österreicher at the College for Music in Vienna and in 1984 won first prize at the Hans Swarowsky Conducting Competition. He has held music director positions with the Hamburger Symphoniker (1987-91), Stuttgart Philharmonic (1991-95), the Anhaltisches Theater and Philharmonic Orchestra in Dessau (1996-2000), and the Niederösterreichisches Tonkünstlerorchester in Vienna (2000-03).



Mira Wang

Violinist Mira Wang makes her Boston Symphony Orchestra debut in this week's world premiere performances of John Harbison's Double Concerto for violin and cello. Born in China, Ms. Wang studied at the Central Conservatory of China in Beijing. She was subsequently sponsored by Roman Totenberg to further her studies at Boston University, where she graduated *summa cum laude* and received the prestigious Kahn Award given to outstanding performers. She has taken top prizes at competitions, including first prize at the Geneva International Competition and first prize in the New Zealand International Festival of Arts Lexus Violin Competition. Ms. Wang has appeared as a soloist with orchestras all over the world, including the Staatskapelle Dresden, Royal Liverpool Philharmonic, Orchestre de la Suisse Romande, Saarbrücken Radio Orchestra, New Zealand Symphony Orchestra, Singapore Symphony Orchestra, Hong Kong Philharmonic, and NDR Philharmonic Hannover. Her solo appearances in the United States include a critically acclaimed New York debut with the American Sym-


WORKING IN UNISON
Atlantic Charter is proud to support the
Boston Symphony Orchestra in its upcoming season.
Atlantic
Charter
please visit www.atlanticcharter.com

phony Orchestra in Avery Fisher Hall, her debut with John Williams and the Boston Pops Orchestra, and engagements with the American Symphony Orchestra, Louisiana Philharmonic, Boston Philharmonic, and others. In 2005 she premiered the concerto *Spring in Dresden* by Chinese-American composer Chen Yi with the Staatskapelle Dresden under Iván Fischer. In the 2008-09 season she expanded her repertoire to include Joseph Joachim's Violin Concerto, Lutosławski's *Chain 2*, and John Alden Carpenter's Violin Concerto; performances of those pieces brought her to Hallé, Berlin, New York, Leipzig, and Cologne. Ms. Wang's discography includes Prokofiev's Violin Concerto No. 2 with the Saarbrücken Radio Symphony, Saint-Saëns's Violin Concerto No. 3 with the NDR Philharmonic Hannover, and a duo album with cellist Jan Vogler, all available on the Berlin Classics label. She has also made several recordings with artists of the Moritzburg Festival, on Sony Classical. An active chamber musician, Ms. Wang has appeared at the Marlboro Music Festival, Gidon Kremer's "Les Museiques" Festival in Basel, the Kuhmo Music Festival in Finland, the Rheingau Musik Festival, Moritzburg Festival, MDR Musiksommer, and Moselfestwochen in Germany. Since 2006 she has been artistic director of the Model Room Concerts, a chamber music series that features musical artists in the intimate setting of the famous Model Room at the New York Yacht Club in Manhattan. Mira Wang plays a Stradivarius violin that once belonged to the famous Austro-Hungarian violinist Joseph Joachim.



Jan Vogler

Winner of the 2006 European Cultural Prize for contribution to the cultural community of Germany and the 2002 Echo Award for "Best Instrumentalist," Jan Vogler is the modern representative of the German cello tradition that goes back to Emanuel Feuermann and Julius Klengel. He lives in Dresden, Germany, and New York City, combining the roots of his traditional musical education with a contemporary style of interpretation. Mr. Vogler has performed with such orchestras as the New York Philharmonic, Chicago Symphony, Leipzig Gewandhausorchester, Rundfunk Sinfonieorchester Berlin, Dresden Staatskapelle, Montreal Symphony Orchestra, and Scottish Chamber Orchestra, under Marin Alsop, Semyon Bychkov, Fabio Luisi,

100 YEARS OF MUSIC EDUCATION

February 9th - June 15th 2010

A Centennial exhibition by Community Music Center of Boston at the Boston Public Library's Rabb Auditorium Lobby (Copley Square).

Monday - Thursday: 9 a.m. - 9 p.m.
Friday & Saturday: 9 a.m. - 5 p.m.
Sunday (Oct. - May): 1 p.m. - 5 p.m.



Community Music Center of Boston | 34 Warren Avenue, Boston, MA | **tel:** 617-482-7494

THIS SPRING, WE'RE BRINGING OUT THE BIG GUNS:



BEETHOVEN

conducted by Sir Roger Norrington

Featuring the riveting symphonies nos. 4 and 6

Friday, April 9 at 8pm
Sunday, April 11 at 3pm
Symphony Hall | Tickets start at $18



BACH

conducted by Harry Christophers

Featuring the beloved Brandenburg Concerto no. 5

Friday, April 30 at 8pm
Sunday, May 2 at 3pm
Symphony Hall | Tickets start at $15

Handel AND Haydn SOCIETY

HARRY CHRISTOPHERS
Artistic Director

You won't want to miss this!

Call **617 266 3605** or visit
www.handelandhaydn.org

LUXURY
RAFFLE

Five great prizes for one great cause.
www.handelandhaydn.org/raffle

Lorin Maazel, and David Robertson. An avid recitalist and chamber musician, he has performed extensively with pianist Louis Lortie and has upcoming engagements in Paris and Munich with Hélène Grimaud. Recent highlights include acclaimed performances of Schumann's Cello Concerto with the New York Philharmonic and Lorin Maazel at the reopening of Dresden's Frauenkirche and in New York. Engagements during 2008-09 included the Vancouver Symphony, Strauss's *Don Quixote* in Chicago and New York with the Dresden Staatskapelle, recording the Shostakovich cello concertos for Sony, and his Edinburgh International Festival debut with the BBC Scottish Symphony and Donald Runnicles, performing *Don Quixote* and the Brahms Double Concerto. Current and future engagements include the world premiere of John Harbison's new Double Concerto for violin and cello with the Boston Symphony, and performances with the Cincinnati and Pittsburgh symphony orchestras. Mr. Vogler's discography on Sony BMG and Berlin Classics includes Dvořák's Cello Concerto with the New York Philharmonic and David Robertson; "My Tunes," a compilation of his favorite cello concertos, which remained on the German charts for three continuous months; rarely performed 18th-century cello concertos by Hasse, Graff, and Michael Haydn; Schumann's Cello Concerto, and the world premiere recording of Jörg Widmann's Cello Concerto, written specifically for him, with the Munich Chamber Orchestra. Jan Vogler began playing the cello at six, initially studying with his father Peter Vogler and later with Josef Schwab in Berlin. He went on to work with Heinrich Schiff and Siegfried Palm. At age twenty he won the principal cello position of the Staatskapelle Dresden, becoming the youngest principal player in that orchestra's history. He remained there until 1997 when, certain that the roots of old European music-making were to be found in America, he moved to New York. Jan Vogler made his New York recital debut with the complete Beethoven sonatas in 1998, and his orchestral debut, performing the Korngold Cello Concerto at Avery Fisher Hall, in 2001. His Carnegie Hall debut was in 2002 with HK Gruber's Cello Concerto, conducted by the composer. Founder and artistic director of the Moritzburg Festival, Mr. Vogler served his first season as artistic director of the Dresden Musikfestspiele in 2009. He plays the 1721 Montagnana "Ex-Hekking" cello, and lives in New York and Dresden with his wife, violinist Mira Wang, and their two children. Jan Vogler makes his Boston Symphony Orchestra debut with this week's concerts.

Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal contributions that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with the designation of Great Benefactor. For more information, please contact Elizabeth P. Roberts, Director of Development—Campaign and Individual Giving, at 617-638-9269 or eroberts@bso.org.

TEN MILLION AND ABOVE

Mr. Julian Cohen † • Fidelity Investments • The Linde Family Foundation • Ray and Maria Stata • Anonymous

SEVEN AND ONE HALF MILLION

Mr. and Mrs. George D. Behrakis •
Mr. John F. Cogan, Jr. and Ms. Mary L. Cornille

FIVE MILLION

Bank of America and Bank of America Charitable Foundation •
Paul and Catherine Buttenwieser • Germeshausen Foundation •
NEC Corporation • Stephen and Dorothy Weber • Anonymous

TWO AND ONE HALF MILLION

Mr. and Mrs. J.P. Barger • Peter and Anne Brooke •
Eleanor L. Campbell and Levin H. Campbell • Commonwealth of Massachusetts •
Cynthia and Oliver Curme/The Lost & Foundation, Inc. •
Alan J. and Suzanne W. Dworsky • EMC Corporation • Jane and Jack Fitzpatrick •
Susan Morse Hilles Trust • National Endowment for the Arts •
William and Lia Poorvu • Miriam and Sidney Stoneman † •
Estate of Elizabeth B. Storer • Anonymous

ONE MILLION

American Airlines • Mr. and Mrs. Harlan E. Anderson • Dorothy and David B. Arnold, Jr. • AT&T • The Bank of New York Mellon • Gabriella and Leo Beranek • Mr. William I. Bernell † • George and Roberta Berry • Alan S. and Lorraine D. Bressler • Jan Brett and Joseph Hearne • Chiles Foundation • Mr. † and Mrs. William H. Congleton • Country Curtains • John and Diddy Cullinane • Lewis S. and Edith L. Dabney • Mr. and Mrs. Stanton W. Davis † • Estate of Mrs. Pierre de Beaumont • Estate of Elizabeth B. Ely • John P. II and Nancy S.† Eustis • The Fairmont Copley Plaza Hotel and Fairmont Hotels & Resorts • Shirley and Richard Fennell • Estate of Verna Fine • Estate of Anna E. Finnerty • The Ann and Gordon Getty Foundation • Estate of Marie L. Gillet • The Gillette Company • Sophia and Bernard Gordon • Mrs. Donald C. Heath † • Estate of Francis Lee Higginson • Major Henry Lee Higginson † • Estate of Edith C. Howie • John Hancock Financial Services • Stephen B. Kay and Lisbeth L. Tarlow/The Aquidneck Foundation • Estate of Richard L. Kaye • George H.† and Nancy D. Kidder • Harvey Chet † and Farla Krentzman • The Kresge Foundation • Liz and George Krupp • Bill † and Barbara Leith • Liberty Mutual Foundation, Inc. • Estates of John D. and Vera M. MacDonald • Nancy Lurie Marks Family Foundation • Andrew W. Mellon Foundation • Kate and Al Merck • Mr. and Mrs. Nathan R. Miller • Mr. and Mrs. Paul M. Montrone • The Richard P. and Claire W. Morse Foundation • William Inglis Morse Trust • Mrs. Robert B. Newman • Mrs. Mischa Nieland and Dr. Michael L. Nieland • Megan and Robert O'Block • Mr. Norio Ohga • Carol and Joe Reich • Mr. and Mrs. Dwight P. Robinson, Jr. † • Susan and Dan Rothenberg • Estate of Wilhemina C. Sandwen • Dr. Raymond and Hannah H.† Schneider • Carl Schoenhof Family • Arthur I. Segel and Patti B. Saris • Kristin and Roger Servison • Ruth and Carl J. Shapiro • Miriam Shaw Fund • Sony Corporation of America • State Street Corporation • Thomas G. Stemberg • Dr. Nathan B. and Anne P. Talbot † • Caroline and James Taylor • Diana O. Tottenham • The Wallace Foundation • Roberta and Stephen R. Weiner • The Helen F. Whitaker Fund • Mr. and Mrs. John Williams • Estate of Mrs. Helen Zimbler • Anonymous (8)

† Deceased

Loving Life!

Alexander and Elinor Courtney, Fox Hill Village residents



Alexander and Elinor Courtney found an array of distinguished floor plans, friendly neighbors, onsite activities (movies, college courses, lectures, concerts) and each other at Fox Hill Village! Married nine years with twenty-one grandchildren between them, the Courtneys take advantage of the sprawling lawns and family friendly weekly barbeques Fox Hill hosts in the summer. An active schedule, convenient fitness center, Massachusetts General Hospital associated Wellness Clinic and superb dining exceed their highest expectations while impeccable security makes their travels to Alaska, Hawaii, and Vienna carefree.

Like Al and Elinor, come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premier retirement community. See why accommodation enhanced by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

To learn more, call us at 781-329-4433 or visit us on the web at:
www.foxhillvillage.com

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)

Extraordinary Support

Many music-lovers derive great joy from more than one part of the BSO family and contribute generously to fund all areas of the BSO. During the period of September 1, 2008, to August 31, 2009, the following individual donors or estates made cash gifts to the BSO totaling $10,000 or more. This list represents new outright gifts and pledge payments during the fiscal year to annual funds, events, capital projects, endowment, or special projects.

$1,000,000 AND ABOVE

Joyce and Edward† Linde • Mr. and Mrs. John Williams

$500,000 – $999,999

Alan S. and Lorraine D. Bressler • Estate of William J. Joyce • Estate of Maria Maris • Estate of Anne P. Talbot • Caroline and James Taylor • Estate of G. Crandon Woolley

$250,000 – $499,999

Mr. and Mrs. George D. Behrakis • Sophia and Bernard Gordon • Stephen B. Kay and Lisbeth L. Tarlow/The Aquidneck Foundation • Kate and Al Merck • Patti Saris and Arthur Segel

$100,000 – $249,999

George and Roberta Berry • Peter and Anne Brooke • Paul and Catherine Buttenwieser • Estate of Arthur P. Chiasson • The Chiles Foundation • John F. Cogan, Jr., and Mary L. Cornille • John and Diddy Cullinane • Cynthia and Oliver Curme/The Lost & Foundation, Inc. • Estate of John G. Guillemont • Ted and Debbie Kelly • Lizbeth and George Krupp • Mr. and Mrs. C. Kevin Landry • Estate of Joseph F. McCrindle • Richard P. and Claire W. Morse • William and Lia Poorvu • Carol and Joe Reich/The Pumpkin Foundation • Susan and Dan Rothenberg • Carole and Edward I. Rudman • Richard Saltonstall Charitable Foundation • Kristin and Roger Servison • Roberta and Stephen R. Weiner • Anonymous (2)

$50,000 – $99,999

P. Andrews and Linda H. McLane • Linda J.L. Becker • Jan Brett and Joseph Hearne • Cogan Family Foundation • Dick and Ann Marie Connolly • The Connors Family Office • Bill and Jacalyn Egan/Duniry Foundation • Nancy J. Fitzpatrick and Lincoln Russell • The Ann and Gordon Getty Foundation • Estate of Lucy G. Henderson •

Mrs. Marilyn Brachman Hoffman · Dorothy and Charlie Jenkins · Glenda and Jeffrey Lawrence · Cynthia and Robert J. Lepofsky · Elizabeth W. and John M. Loder · Anne R. Lovett and Stephen G. Woodsum · Mr. and Mrs. Jeffrey E. Marshall · Carmine A. and Beth V. Martignetti · Megan and Robert O'Block · Wendy C. Philbrick · Mr. and Mrs. Daniel Pierce · Irene and Abe† Pollin · Mr. Irving W. Rabb · John S. and Cynthia Reed · Michael and Elizabeth Ruane · Ray and Maria Stata · Thomas G. Stemberg Charitable Foundation · Mr. and Mrs. Wilmer J. Thomas · Stephen and Dorothy Weber · Mrs. Henry Wheeler · Robert and Roberta Winters · Anonymous

$25,000 – $49,999

Estate of Joseph C. Beaudoin · Samuel B. and Deborah D. Bruskin · The Gregory E. Bulger Foundation/Gregory Bulger and Richard Dix · Ronald and Ronni Casty · Jim and Barbara Cleary · Estate of Abram T. Collier · David and Victoria Croll · Ann Dulye and Linda Dulye · Alan J. and Suzanne W. Dworsky · Alan R. Dynner · Mrs. Harriett M. Eckstein · William and Deborah Elfers · Jane and Jack Fitzpatrick · Estate of Helen Ford · Mr. Mario J. Gabelli · Richard† and Joy Gilbert · Sally and Michael Gordon · Elizabeth and Phill Gross · Mr. and Mrs. Amos B. Hostetter, Jr. · The Karp Family Foundation · Paul L. King · Bill and Bridget Koch · Mr. and Mrs. Peter E. Lacaillade · Dr. Robert and Jane B. Mayer · Joseph C. McNay · Ann Merrifield and Wayne Davis · Mrs. August R. Meyer · Dr. Martin C. Mihm, Jr. · Mr. and Mrs. Paul M. Montrone · Morby Family Charitable Foundation · Robert J. Morrissey · Ms. Cecile Higginson Murphy · Mrs. Evelyn S. Nef† · Jay and Eunice Panetta · Louise C. Riemer · The Richard and Susan Smith Family Foundation · Richard and Donna Tadler · Jacqueline and Albert Togut · Paul M. Verrochi · Edwin S. Webster Foundation · Joan D. Wheeler · Anonymous (6)

$10,000 – $24,999

Harlan and Lois Anderson · Robert and Elana Baum · Gabriella and Leo Beranek · Jamie and Ethan Berg · Mr. Gordon M. Binder · Mrs. Linda Cabot Black · Ann F. Brown · Brad and Terrie Bloom · Joan and John Bok · Mark G. and Linda Borden · Mr. and Mrs. John M. Bradley · William David Brohn · Eleanor L. Campbell and Levin H. Campbell · Mrs. Florence C. Chesterton-Norris† · Michael and Renee Child · The Clair Family · Joseph and Phyllis Cohen · Mr. Joseph M. Cohen · William P. Collatos and Linda C. Wisnewski · James and Tina Collias · Mrs. William H. Congleton · Ranny Cooper and David Smith · Mrs. Bigelow Crocker · Mr. and Mrs. William F. Cruger · The Curvey Family Foundation · Dr. and Mrs. Philip D. Cutter · Lewis S. and Edith L. Dabney · Mr. David D'Alessandro · Mr. and Mrs. Miguel de Bragança · Robert and Evelyn Doran · Julie and Ronald M. Druker · Ginger and George Elvin · The Fassino Foundation/Jonathan D. Miller and Diane Fassino · Roger and Judith Feingold · Elizabeth Taylor Fessenden Foundation · Mr. and Mrs. Steven S. Fischman · Larry and Atsuko Fish · The Frelinghuysen Foundation ·

Tom and Jody Gill • Cora and Ted Ginsberg • Thelma and Ray Goldberg • Roberta Goldman •
Mr. and Mrs. Peter S. Gordon • John T. Hailer • Mr. and Mrs. Francis W. Hatch, Jr. •
Carol and Robert Henderson • Mr. and Mrs. Brent L. Henry • Rhoda Herrick •
Mr. Harold Hestnes • Patricia and Galen Ho • Susan Hockfield and Thomas N. Byrne •
Estates of George F. and Elsie B. Hodder • Ms. Emily C. Hood •
Mr. and Mrs. Lawrence S. Horn • Mr. Timothy P. Horne • Valerie and Allen Hyman •
Ronald and Kathleen Jackson • Margery and Everett Jassy • Leslie and Stephen Jerome •
Sherry and Ralph Jones • Jerry and Darlene Jordan •
Prof. Paul Joskow and Dr. Barbara Chasen Joskow • Lauren Joy and Elyse Etling •
Dr. Alice S. Kandell • In Memory of Florence and Leonard S. Kandell • Mr. Brian A. Kane •
Kevin and Maryellen Kelley • George H.† and Nancy D. Kidder • Robert and Luise Kleinberg •
Mr. and Mrs. Jacques Kohn • Farla Krentzman • Pamela Kunkemueller •
The Roger and Myrna Landay Charitable Foundation • Thomas H. Lee and Ann G. Tenenbaum •
Barbara A. and Paul F. Levy • Shari Loessberg and Christopher Smart •
Dr. and Mrs. Frederick H. Lovejoy, Jr. • Carolyn and Peter S. Lynch •
John and Dorothy† Magee • Hinda and Arthur Marcus • Jay and Shirley Marks •
Dan Mathieu and Tom Potter • Mrs. Robert B. Newman • The Paglia Family •
Mr. and Mrs. Peter Palandjian • The Bessie Pappas Charitable Foundation •
Joseph and Joan Patton • Estate of Marianne E. Pfaff • Drs. Eduardo and Lina Plantilla •
Mr. and Mrs. Jonathan Poorvu • John and Susanne Potts • William and Helen Pounds •
Walter and Karen Pressey • Mrs. Millard H. Pryor, Jr. • John S. Reidy •
Linda and Laurence† Reineman • Maureen and Joe Roxe/The Roxe Foundation •
Mr. Alan Sagner • Mr. and Mrs. Kenan E. Sahin • Mr. and Mrs. Ira Sarinsky •
Mr. Benjamin Schore • Gloria Schusterman • Mr. and Mrs. Douglas H. Sears •
Estate of Martha L. Seegal • Arlene and Donald Shapiro • Evelyn and Ronald Shapiro •
Lois and Norman Silverman Foundation • Gilda and Alfred Slifka •
Mr. and Mrs. Christopher Smallhorn • Estate of Judith A. Solomon •
Margery and Lewis Steinberg • Suzanne and Robert Steinberg • Rick and Terry Stone •
Patricia L. Tambone • Aso O. Tavitian • Tazewell Foundation • Ms. Jean C. Tempel •
Mr. John L. Thorndike • Loet and Edith Velmans • Mrs. Charles H. Watts II •
Mr. and Mrs. David C. Weinstein • Suzy and Jack Welch • James Westra •
Mrs. John J. Wilson • Frank Wisneski • Estate of Elizabeth Woolley •
Drs. Richard and Judith Wurtman • Rhonda and Michael J. Zinner, M.D. •
Linda M. and D. Brooks Zug • Anonymous/A Friend of the Tanglewood Music Center •
Anonymous (12)

† Deceased



NICE PEOPLE ~ FINE MERCHANDISE
~ OLD-FASHIONED SERVICE ~
AND THE 2 BEST-LOOKING
GOLDEN RETRIEVERS YOU'VE EVER SEEN

Zareh INC.

ONE LIBERTY SQUARE
BOSTON, MA 02109
617-350-6070

New England's Largest Oxxford Dealer
Serving the Financial District since 1933

BSO Consolidated Corporate Support

RICHARD F. CONNOLLY, JR., CO-CHAIR *A COMPANY CHRISTMAS AT POPS* COMMITTEE (2008-09)
JACK CONNORS, JR., CO-CHAIR *A COMPANY CHRISTMAS AT POPS* COMMITTEE (2008-09)
EDMUND F. KELLY, CO-CHAIR *A COMPANY CHRISTMAS AT POPS* COMMITTEE (2008-09)
ROBERT L. REYNOLDS, CHAIR *PRESIDENTS AT POPS* COMMITTEE (2008-09)
MARK D. THOMPSON, CHAIR BOSTON BUSINESS PARTNERS COMMITTEE

The support provided by members of the corporate community enables the Boston Symphony Orchestra to maintain an unparalleled level of artistic excellence, to keep ticket prices at accessible levels, and to support extensive education and community outreach programs throughout the greater Boston area and the Commonwealth of Massachusetts. The BSO gratefully acknowledges the following companies for their generous support of the BSO Business Partners, A Company Christmas at Pops, and Presidents at Pops, including gifts-in-kind.

This list recognizes cumulative contributions of $2,500 or more made between September 1, 2008, and August 31, 2009.

For more information, contact BSO Corporate Programs at (617) 638-9466 or (617) 638-9277.

$50,000 TO $99,999

Bank of America, Anne M. Finucane, Robert E. Gallery • Dick and Ann Marie Connolly • The Connors Family Office • Liberty Mutual Group, Edmund F. Kelly • Putnam Investments, Robert L. Reynolds • Suffolk Construction Company, Inc., John F. Fish

$25,000 TO $49,999

Accenture, William D. Green, Richard P. Clark • Arbella Insurance Group, John Donohue • Bose Corporation, Daniel A. Grady • Boston Properties, Inc., Edward H. Linde • Child Development and Education, Inc., William Restuccia • Citizens Bank, Stephen R. Woods • Jim and Barbara Cleary • Connell Limited Partnership, Francis A. Doyle • John and Diddy Cullinane • The Fairmont Copley Plaza Hotel, Paul Tormey • Gabelli Funds, Mario J. Gabelli • Goodwin Procter LLP, Regina M. Pisa, Esq. • Hill, Holliday, Michael Sheehan, Karen Kaplan • Intercontinental Real Estate Corporation, Peter Palandjian • John Hancock Financial Services, John D. DesPrez III • K&L Gates LLP, Michael Caccese, Esq. • Bill and Bridget Koch • NSTAR, Thomas J. May • Perspecta Trust, LLC, Paul M. Montrone • PricewaterhouseCoopers LLP, Barry R. Nearhos • Saturn Partners, Jeffrey S. McCormick • State Street Corporation, Ronald E. Logue • Tufts Health Plan, James Roosevelt, Jr. • Waters Corporation, Douglas A. Berthiaume • Wayne J. Griffin Electric, Inc., Wayne J. Griffin • Anonymous



HINGHAM WELLESLEY COPLEY PLACE THE MALL AT CHESTNUT HILL

Give the gift of an exciting musical experience!

Gift Certificates may be used toward the purchase of tickets, Symphony Shop merchandise, or at the Symphony Café.

To purchase, visit bso.org, the Symphony Hall Box Office, or call SymphonyCharge at 617-266-1200.

BOSTON SYMPHONY ORCHESTRA

BOSTON POPS

Tanglewood

$15,000 TO $24,999

Advent International Corporation, Peter A. Brooke • Arnold, Francis J. Kelly III • The Bank of New York Mellon, David F. Lamere • Bingham McCutchen LLP, Catherine Curtin • Blue Cross Blue Shield of Massachusetts, Cleve L. Killingsworth, Jr. • Boston Private Bank & Trust Company, Mark D. Thompson • Clough Capital Partners, LP, Charles I. Clough, Jr. • Commonwealth Worldwide Chauffeured Transportation, Dawson A. Rutter • Eastern Bank, Richard E. Holbrook • Eaton Vance Corporation, Jeff Beale • GalaxE.Solutions, Timothy Bryan • Greater Media, Inc., Peter H. Smyth • Harvard Pilgrim Health Care, Bruce M. Bullen • Herald Media, Inc., Patrick J. Purcell • Hurley Wire and Cable, Arthur J. Hurley, Jr. • IBM, Maura O. Banta • Kevin and Maryellen Kelley • Martignetti Companies, Carmine A. Martignetti • Mintz, Levin, Cohn, Ferris, Glovsky and Popeo, P.C., R. Robert Popeo, Esq. • Navigator Management Co., L.P., Thomas M. O'Neill • New Balance Athletic Shoe, Inc., James S. Davis • Joseph and Joan Patton • Physicians Insurance Agency of Massachusetts, Jack King • Silver Bridge Advisors, LLC, Stephen Prostano • State Street Foundatiion, Inc., George A. Russell, Jr. • Paul M. Verrochi • Weil, Gotshal & Manges LLP, James Westra, Esq. • Welch & Forbes LLC, Richard F. Young • Willis HRH, Paul D. Bertrand • Wilmer Cutler Pickering Hale and Dorr LLP, Mark G. Borden • Woburn Foreign Motors, George T. Albrecht

$10,000 TO $14,999

Affiliated Professional Services Inc., W. Scott Cubellis • Analog Devices, Inc., Ray Stata • Be Our Guest, Inc., Simone Williamson • The Beal Companies, LLP, Robert L. Beal • Charles River Laboratories, Inc., James C. Foster • Chubb Group of Insurance Companies, John Swords • The Clair Family • Colliers Meredith & Grew, Thomas J. Hynes, Jr., Kevin C. Phelan • Country Curtains, The Red Lion Inn and Blantyre • EMC Corporation, William J. Teuber, Jr. • Entegris Inc., Gideon Argov • Ernst & Young LLP, Francis C. Mahoney • Frank Crystal & Company, Inc., John C. Smith • Goulston & Storrs, Alan W. Rottenberg, Esq. • High Output, Inc., John Cini • Huron Consulting Group, Peter I. Resnick • J. Calnan & Associates, Inc., Jay Calnan • John Moriarty & Associates, Inc., John Moriarty • Kaufman & Company, LLC, Sumner Kaufman • The Kraft Group, Robert K. Kraft • Lake Contracting, Inc., Dana Lake • Lee Kennedy Co., Inc., Lee Michael Kennedy • Loomis, Sayles & Company, LP, Robert J. Blanding • Carolyn and Peter S. Lynch • Medical Information Technology, Inc., A. Neil Pappalardo • Mercer, James J. McCaffrey, Esq. • Merrill Corporation, Rick Atterbury • Morgan Stanley Smith Barney, Dennis J. Burns • New England Development, Stephen R. Karp • The New England Foundation, Joseph C. McNay • The Paglia Family • The Parthenon Group, William F. Achtmeyer • Partners HealthCare, Thomas P. Glynn, Ph.D. • Rasky Baerlein Strategic Communications, Inc., Larry Rasky • The Ritz-Carlton, Boston Common, Erwin Schinnerl • S.R. Weiner & Associates, Inc., Stephen R. Weiner • Savings Bank Life Insurance, Robert K. Sheridan • Sovereign Bank, John P. Hamill • Staples, Inc., Ronald Sargent • State Street Development Management Corporation, John R. Gallagher III • TA Associates Realty, Michael A. Ruane • Verizon, Donna C. Cupelo • Suzy and Jack Welch

BOSTON
SYMPHONY
ORCHESTRA
salutes



MetLife Foundation

a leading foundation supporter of BSO Youth Education Programs

Recognizing the contribution the arts make to the health, vitality, and development of our communities, MetLife Foundation has made a significant commitment to assisting the BSO in making high-quality learning experiences in music and the arts available to schoolchildren statewide. MetLife Foundation's generous multi-year support has helped fund these youth programs over the past seven years.



A variety of BSO K-12 education programs serve over 32,000 students (as well as hundreds of teachers) across the Commonwealth, providing substantive, curriculum-integrated arts exposure and music education in the public schools and helping to ensure the continued role of music in public education. For program and teacher workshop information, please call the BSO's Education Office at 617-638-9300.

PHOTOGRAPHY: HELENE NORTON-RUSSELL

$5,000 to $9,999

Abt Associates Inc. • AVFX • Bakers' Best • The Baupost Group, LLC • BlackRock, Inc. • Blake & Blake Genealogists, Inc. • BlueAlly • Boyd Smith, Inc. • Braver • Dennis J. and Kimberly Burns • CBT/Childs Bertman Tseckares, Inc. • Cabot Corporation • Callahan, Inc. • Cambridge Trust Company • The Catered Affair • City Lights Electrical Company, Inc. • Betsy and Mike Danziger • Davidson Kempner Partners • The Drew Company • Duff & Phelps • East Meets West • The Fallon Company • Richard and Shirley Fennell • Fireside Catering • Jerry and Darlene Jordan • Global Partners LP • Gourmet Caterers • Health Management Resources • Hines • Jack Madden Ford Sales, Inc. • Janitronics Building Services • Jofran • Jules Catering • KPMG LLP • Michele and Howard Kessler • The Krentzman Family • Littler Mendelson, P.C. • John and Rose Mahoney • Margulies Perruzzi Architects • Max Ultimate Food • Natixis Global Asset Management • New Boston Fund, Inc. • Off the Vine Catering • Thomas A. and Georgina T. Russo • Ruby Wines, Inc. • Shawmut Design and Construction • Thomas G. Stemberg • The Studley Press, Inc. • The TJX Foundation Inc. • Ty-Wood Corporation • Vitale, Caturano & Company, P.C. • William Gallagher Associates • Wolf Greenfield & Sacks, P.C.

$2,500 to $4,999

Alliance Health and Human Services • Atlantic Trust Private Wealth Management • Mr. and Mrs. John J. Burns, Jr. • Barbara and Michael Caccese • Carson Limited Partnership • Cushing Academy • The Druker Company, Ltd. • Gryphon International Investment Corporation • Hildebrandt International • Mt. Washington Charitable Foundation • Nordblom Management Company, Inc. • Stephen Prostano • Sametz Blackstone Associates • Stephen and Genevieve Sweeney • Jean C. Tempel • William A. Berry & Son, Inc. • Wyeth Pharmaceuticals



WOODSTOCK
Est. 1929

Creating and preserving wealth for more than seventy-five years

A wealth management firm providing highly personalized financial counseling and investment services to high net-worth individuals and their families, trustees, corporations and philanthropic institutions.

For more information, please contact Paul D. Simpson at 617.896.8531

27 School Street, Boston, MA 02108 | 617.227.0600 | www.woodstockcorp.com | psimpson@woodstockcorp.com

Next Program...

Tuesday, April 13, 8pm
Thursday, April 15, 8pm
Friday, April 16, 1:30pm
Saturday, April 17, 8pm

JULIAN KUERTI conducting

LIGETI

"CONCERT ROMÂNESC" ("ROMANIAN CONCERTO")
I. Andantino
II. Allegro vivace
III. Adagio ma non troppo
IV. Molto vivace

SHOSTAKOVICH

PIANO CONCERTO NO. 1 IN C MINOR, OPUS 35
Allegro moderato
Lento
Moderato
Allegro con brio

MARC-ANDRÉ HAMELIN
THOMAS ROLFS, TRUMPET

{ I N T E R M I S S I O N }

TCHAIKOVSKY

SYMPHONY NO. 2 IN C MINOR, OPUS 17, "LITTLE RUSSIAN"
Andante sostenuto—Allegro vivo
Andantino marziale, quasi moderato
Scherzo: Allegro molto vivace
Finale: Moderato assai—Allegro vivo

PRE-CONCERT TALKS BY HARLOW ROBINSON OF NORTHEASTERN UNIVERSITY

Canadian conductor Julian Kuerti, one of the BSO's two assistant conductors, collaborates with the acclaimed Canadian pianist Marc-André Hamelin in Dmitri Shostakovich's brilliant Piano Concerto No. 1, which famously includes an extended part for solo trumpet. First on the program is an early orchestral work by the Hungarian György Ligeti. Although best-known for his innovative orchestral works of the 1960s, Ligeti had a lifelong interest in Central European folk music, which he incorporates in this "Romanian Concerto" in an almost Bartókian manner. The nickname of Tchaikovsky's colorful and dynamic *Little Russian* Symphony refers not to his homeland, but to a part of the Ukraine then known as "Little Russia"; the nickname comes from the Ukrainian folk melodies used in the piece.

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Tuesday 'C'	April 13, 8-9:55
Thursday 'D'	April 15, 8-9:55
Friday 'A'	April 16, 1:30-3:25
Saturday 'A'	April 17, 8-9:55

JULIAN KUERTI, conductor
MARC-ANDRÉ HAMELIN, piano

LIGETI	*Concert Românesc*
SHOSTAKOVICH	Piano Concerto No. 1
TCHAIKOVSKY	Symphony No. 2, *Little Russian*

Sunday, April 18, 3pm
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

BARBER	*Summer Music*, for wind quintet
BOLCOM	*Serenata notturna*, for oboe and strings
BEETHOVEN	Septet in E-flat for winds and strings, Op. 20

Thursday 'A'	April 22, 8-10:05
Friday Evening	April 23, 8-10:05
Saturday 'A'	April 24, 8-10:05
Tuesday 'B'	April 27, 8-10:05

BERNARD HAITINK, conductor
LEONIDAS KAVAKOS, violin

STRAUSS	Suite from *Le Bourgeois Gentilhomme*
MOZART	Violin Concerto No. 5 in A, K.219
MOZART	Symphony No. 35, *Haffner*

Thursday 'C'	April 29, 8-10:05
Friday 'A'	April 30, 1:30-3:35
Saturday 'B'	May 1, 8-10:05

BERNARD HAITINK, conductor
EMANUEL AX, piano

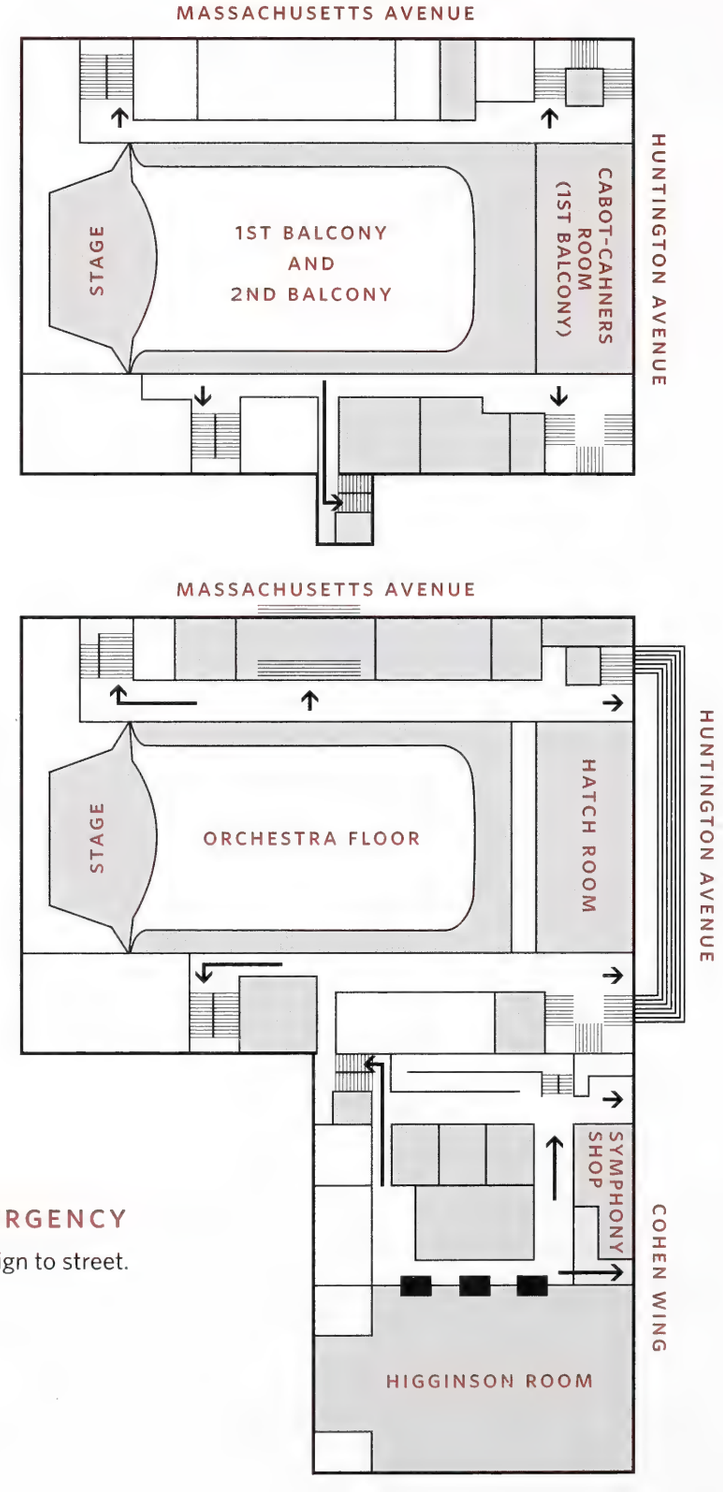
BEETHOVEN	*Leonore* Overture No. 2
BEETHOVEN	Piano Concerto No. 4
BARTÓK	Concerto for Orchestra

MCC
masscultralcouncil.org

Programs and artists subject to change.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

Symphony Hall Exit Plan



IN CASE OF EMERGENCY

Follow any lighted exit sign to street.
Do not use elevators.
Walk, do not run.

Symphony Hall Information

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

The Boston Symphony performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 11 a.m. until 6 p.m. Monday through Saturday. On concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WCRB All-Classical 99.5 FM.

BSO Friends: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9277 or e-mail bsobusinesspartners@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Cruise through the Winter in Style at North Hill

Imagine yourself with all the comforts and grandeur of an all-inclusive cruise vacation – in your own neighborhood!

Escape the New England winter doldrums...and enjoy the comfort of a fully furnished apartment home for a 90 day stay.



This offer includes:

- A luxury furnished apartment
- Daily gourmet dining and convenient take-out services
- Weekly housekeeping and linen service
- Concierge service
- Friendly and welcoming staff
- Covered underground parking
- Transportation to Needham, Wellesley and appointments
- An excellent library
- Common areas to sit and socialize
- Social events
- No snow shoveling
- New friends

Also enjoy the many dimensions of our innovative wellness program

- Heated pool, Jacuzzi and a host of aquatic classes
- Lifelong learning classes and lectures
- Cultural and arts opportunities
- Cardio, balance and strength exercise classes
- Yoga, Tai Chi, Feldenkrais
- Personal training and massage services
- Brain health programming and Posit Science "neurobics"
- Creative arts experiences
- Did we mention - no snow shoveling?!
- Really nice people!

Join more than 300 North Hill Residents as they sail smoothly through winter...

For further information on the cruise package, call Heather Parker at 781-433-6524 to learn more about reservations.



North Hill

Greater Boston's Premier Retirement Community

865 Central Avenue • Needham, MA 02492 • 781-433-6524 • www.northhill.org



The Boston Symphony Orchestra brings together many talents to create an extraordinary musical experience. At UBS, we understand that success relies on collaboration. It's why, as one of the world's leading financial firms, we work closely with our clients to deliver the customized solutions that help them pursue their goals. And it's why we celebrate the achievement of this outstanding orchestra along with you.

UBS is the season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

© UBS 2009. All rights reserved.


BOSTON
SYMPHONY
ORCHESTRA
2009-2010 SEASON
Season Sponsor:
UBS
James Levine | Music Director
Bernard Haitink | Conductor Emeritus
Seiji Ozawa | Music Director Laureate

Silk twill scarves.

Boston

320 Boylston Street
(617) 482-8707

Hermes.com

HERMÈS
PARIS

HERMÈS, LIFE AS A TALE



Table of Contents | Week 23

15 BSO NEWS

23 ON DISPLAY IN SYMPHONY HALL

25 BSO MUSIC DIRECTOR JAMES LEVINE

28 THE BOSTON SYMPHONY ORCHESTRA

30 THIS WEEK'S PROGRAM

Notes on the Program

35 György Ligeti

43 Dmitri Shostakovich

51 Pyotr Ilyich Tchaikovsky

59 To Read and Hear More...

Guest Artists

65 Julian Kuerti

67 Marc-André Hamelin

70 SPONSORS AND DONORS

72 FUTURE PROGRAMS

74 SYMPHONY HALL EXIT PLAN

75 SYMPHONY HALL INFORMATION

THIS WEEK'S PRE-CONCERT TALKS ARE GIVEN BY HARLOW ROBINSON OF NORTHWESTERN UNIVERSITY.

program copyright ©2010 Boston Symphony Orchestra, Inc.

design by Hecht Design, Arlington, MA
cover photograph by Michael J. Lutch

BOSTON SYMPHONY ORCHESTRA
Symphony Hall, 301 Massachusetts Avenue
Boston, MA 02115-4511
(617) 266-1492 bso.org

P A S S I O N



It's at the heart of their performance. And ours.



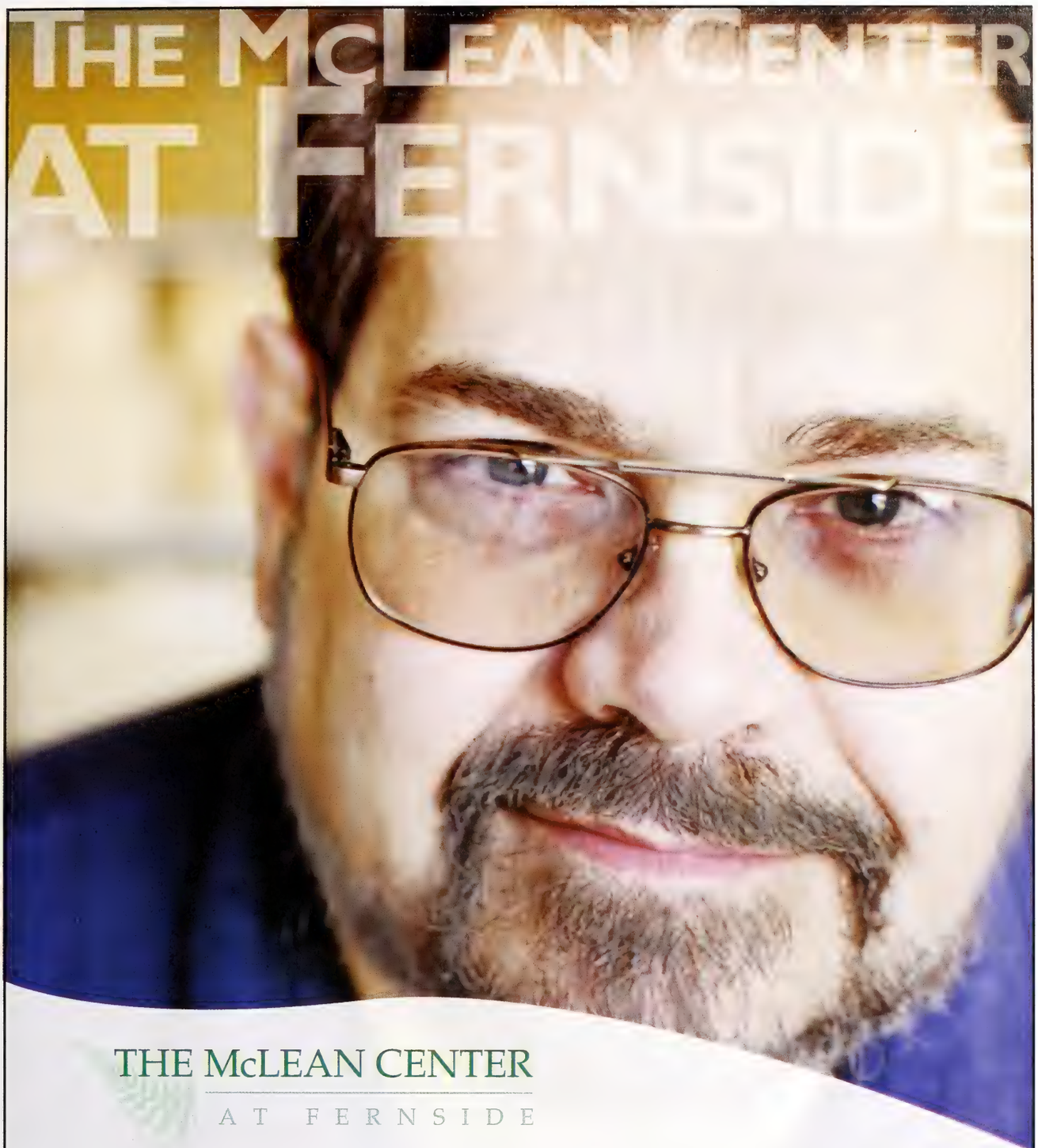
Each musician reads from the same score, but each brings his or her own artistry to the performance. It's their passion that creates much of what we love about music. And it's what inspires all we do at Bose. That's why we're proud to support the performers you're listening to today.

We invite you to experience what our passion brings to the performance of our products. Please call or visit our website to learn more – including how you can hear Bose® sound for yourself.

1-800-444-BOSE | www.Bose.com

BOSE®
Better sound through research®

©2009 Bose Corporation. C_005116



THE McLEAN CENTER
AT FERNSIDE

Effective residential treatment for addiction and depression.

Highly discreet and individualized residential care for adults.
Exceptional accommodations in a peaceful, rural setting.

The McLean Center at Fernside
Princeton, Mass.
800.906.9531 mcleanfernside.org

PARTNERS HEALTHCARE

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

Healthy is

feeling like everything is in harmony.

Fill in YOUR blank

bidmc.org



Beth Israel Deaconess Medical Center



A teaching hospital of Harvard Medical School



JAMES LEVINE, MUSIC DIRECTOR
RAY AND MARIA STATA MUSIC DIRECTORSHIP, FULLY FUNDED IN PERPETUITY

BERNARD HAITINK, CONDUCTOR EMERITUS
LACROIX FAMILY FUND, FULLY FUNDED IN PERPETUITY

SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

129th season, 2009–2010

TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Stephen B. Kay and Robert P. O'Block, Co-Chairmen • Edmund Kelly, Chairman-Elect •
Diddy Cullinane, Vice-Chairman • Roger T. Servison, Vice-Chairman • Vincent M. O'Reilly, Treasurer

George D. Behrakis • Alan Bressler • Jan Brett • Samuel B. Bruskin • Paul Buttenwieser •
Eric D. Collins • Cynthia Curme • Alan J. Dworsky • William R. Elfers • Judy Moss Feingold, ex-officio •
Nancy J. Fitzpatrick • Thelma E. Goldberg • Michael Gordon • Brent L. Henry • Charles H. Jenkins, Jr. •
John M. Loder • Carmine A. Martignetti • Robert J. Mayer, M.D. • Nathan R. Miller • Richard P. Morse •
Aaron J. Nurick, ex-officio • Susan W. Paine • Carol Reich • Edward I. Rudman • Arthur I. Segel •
Thomas G. Stemberg • Caroline Taylor • Stephen R. Weber • Stephen R. Weiner • Robert C. Winters

LIFE TRUSTEES

Vernon R. Alden • Harlan E. Anderson • David B. Arnold, Jr. • J.P. Barger • Leo L. Beranek •
Deborah Davis Berman • Peter A. Brooke • Helene R. Cahners • James F. Cleary • John F. Cogan, Jr. •
Mrs. Edith L. Dabney • Nelson J. Darling, Jr. • Nina L. Doggett • Mrs. John H. Fitzpatrick •
Dean W. Freed • Edna S. Kalman • George Krupp • Mrs. August R. Meyer • Mrs. Robert B. Newman •
William J. Poorvu • Irving W. Rabb • Peter C. Read • Richard A. Smith • Ray Stata •
John Hoyt Stookey • Wilmer J. Thomas, Jr. • John L. Thorndike • Dr. Nicholas T. Zervas

OTHER OFFICERS OF THE CORPORATION

Mark Volpe, Managing Director • Thomas D. May, Chief Financial Officer •
Suzanne Page, Clerk of the Board

BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Judy Moss Feingold, Chairman • William F. Achtmeyer • Noubar Afeyan • David Altshuler •
Diane M. Austin • Judith W. Barr • Lucille M. Batal • Linda J.L. Becker • George W. Berry • Paul Berz •
James L. Bildner • Mark G. Borden • Partha Bose • Anne F. Brooke • Stephen H. Brown •
Gregory E. Bulger • Joanne Burke • Ronald G. Casty • Carol Feinberg Cohen • Susan Bredhoff Cohen •
Richard F. Connolly, Jr. • Charles L. Cooney • Ranny Cooper • James C. Curvey • Gene D. Dahmen •
Mrs. Miguel de Bragança • Paul F. Deninger • Ronald F. Dixon • Ronald M. Druker • Alan Dynner •
Ursula Ehret-Dichter • John P. Eustis II • Joseph F. Fallon • Thomas E. Faust, Jr. • Steven S. Fischman •
John F. Fish • Myrna H. Freedman • Carol Fulp • Robert Gallery • Robert P. Gittens •
Carol Henderson • Susan Hockfield • Roger Hunt • William W. Hunt • Valerie Hyman •
Ernest Jacquet • Everett L. Jassy • Stephen J. Jerome • Darlene Luccio Jordan, Esq. • Paul L. Joskow •
Stephen R. Karp • Douglas A. Kingsley • Robert Kleinberg • Farla H. Krentzman • Peter E. Lacaillade •
Charles Larkin • Robert J. Lepofsky • Christopher J. Lindop • Nancy K. Lubin • Jay Marks •
Jeffrey E. Marshall • Joseph B. Martin, M.D. • C. Ann Merrifield • Dr. Martin C. Mihm, Jr. •
Maureen Miskovic • Robert Mnookin • Paul M. Montrone • Sandra O. Moose • Robert J. Morrissey •
Robert T. O'Connell • Peter Palandjian • Vincent Panetta, Jr. • Diane Patrick • Joseph Patton •



The more you get to know us, the more you'll know why the bond we have with our clients is so long-lasting. It's because we create deep and trusting relationships with each client.

After all, we've been right here in the heart of Boston for nearly two centuries, personally guiding both old and new generations of New Englanders with conservative, yet forward-thinking, investment management advice and sophisticated tax, trust and estate planning.

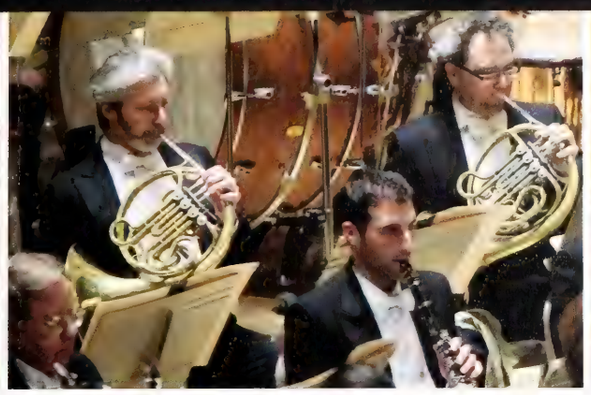
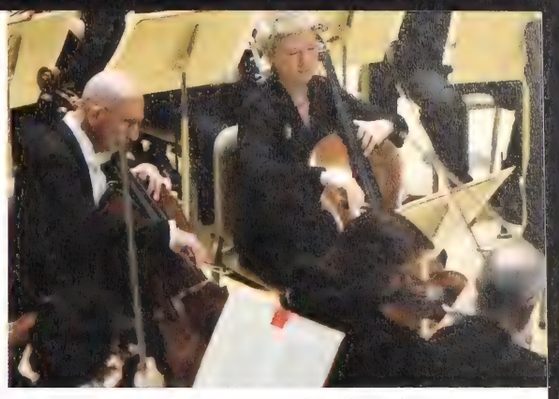
If you're attracted to the true value of an individual relationship with highly personalized service, please call Jay Emmons, Executive Vice President, today at 617-523-1635. At Welch & Forbes, we know wealth. And we know you.

WF

WELCH & FORBES LLC

Private Wealth Management since 1838

45 School Street, Boston Massachusetts 02108 **welchforbes.com**

photos by Michael J. Lutch

Ann M. Philbin • May H. Pierce • Claudio Pincus • Joyce L. Plotkin • Jonathan Poorvu • Dr. John Thomas Potts, Jr. • William F. Pounds • Dr. Tina Young Poussaint • Claire Pryor • Patrick J. Purcell • John Reed • Dr. Carmichael Roberts • Susan Rothenberg • Alan Rottenberg • Joseph D. Roxe • Kenan Sahin • Gilda Slifka • Christopher Smallhorn • Margery Steinberg • Theresa Stone • Patricia L. Tambone • Jean Tempel • Douglas Thomas • Mark D. Thompson • Albert Togut • Diana Osgood Tottenham • Joseph M. Tucci • Robert A. Vogt • David C. Weinstein • Christoph Westphal • James Westra • Patricia Plum Wylde • Dr. Michael Zinner • D. Brooks Zug

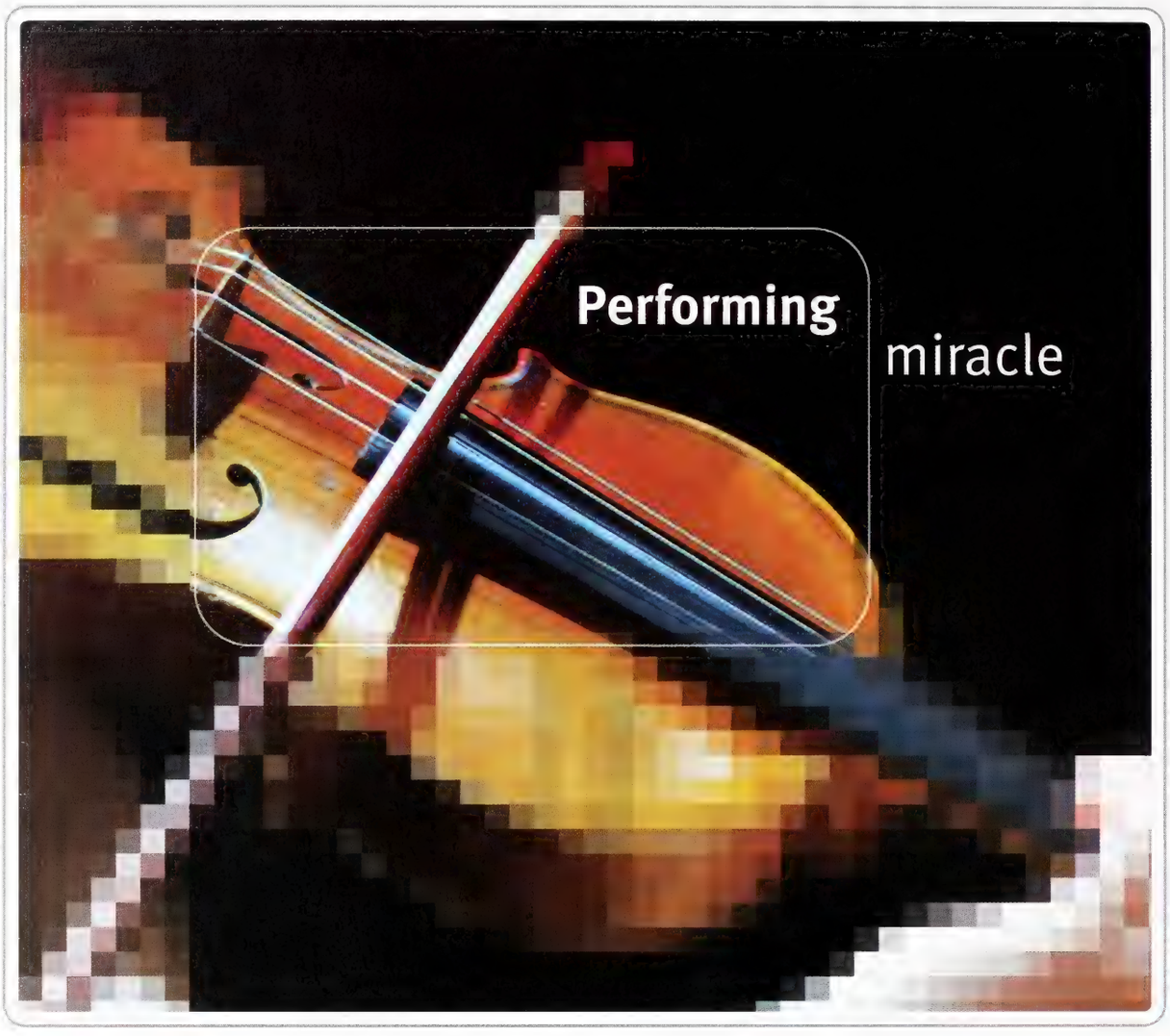
OVERSEERS EMERITI

Helaine B. Allen • Marjorie Arons-Barron • Caroline Dwight Bain • Sandra Bakalar • William T. Burgin • Mrs. Levin H. Campbell • Earle M. Chiles • Mrs. James C. Collias • Joan P. Curhan • Phyllis Curtin • Tamara P. Davis • Disque Deane • Betsy P. Demirjian • JoAnne Walton Dickinson • Phyllis Dohanian • Goetz B. Eaton • Harriett Eckstein • George Elvin • Pamela D. Everhart • J. Richard Fennell • Lawrence K. Fish • Peter H.B. Frelinghuysen • Mrs. Thomas Galligan, Jr. • Mrs. James Garivaltis • Dr. Arthur Gelb • Jordan Golding • Mark R. Goldweitz • Michael Halperson • John Hamill • Deborah M. Hauser • Mrs. Richard D. Hill • Marilyn Brachman Hoffman • Lola Jaffe • Michael Joyce • Martin S. Kaplan • Mrs. S. Charles Kasdon • Mrs. Gordon F. Kingsley • David I. Kosowsky • Robert K. Kraft • Benjamin H. Lacy • Mrs. William D. Larkin • Edwin N. London • Frederick H. Lovejoy, Jr. • Diane H. Lupean • Mrs. Charles P. Lyman • Mrs. Harry L. Marks • Joseph C. McNay • Albert Merck • John A. Perkins • Daphne Brooks Prout • Robert E. Remis • John Ex Rodgers • Roger A. Saunders • Lynda Anne Schubert • Mrs. Carl Shapiro • L. Scott Singleton • Charles A. Stakely • Patricia Hansen Strang • Samuel Thorne • Paul M. Verrochi • Robert A. Wells • Mrs. Joan D. Wheeler • Margaret Williams-DeCelles • Mrs. John J. Wilson • Richard Wurtman, M.D.

EXECUTIVE COMMITTEE OF THE BOSTON SYMPHONY ASSOCIATION OF VOLUNTEERS

Aaron J. Nurick, Chair • **Charles Jack,** Vice-Chair, Boston • **Wilma Michaels,** Vice-Chair, Tanglewood • **Audley Fuller,** Secretary • **Richard Dixon,** Co-Chair Education, Boston • **Gerald Dreher,** Co-Chair Membership Administration, Boston • **Ellen Mayo,** Co-Chair Community Outreach and Audience Development, Boston • **Augusta Liebowitz,** Co-Chair Education, Tanglewood • **Alexandra Warshaw,** Co-Chair Membership Administration, Tanglewood • **Howard Arkans,** Co-Chair Community Outreach and Audience Development, Tanglewood • **William Ballen,** Ushers and Programmers Liaison, Tanglewood • **Ken Singer,** Glass House Liaison, Tanglewood

EMC²
where information lives®



EMC is proud to support the Boston Symphony Orchestra.

The global icon of artistic virtuosity known as the Boston Symphony Orchestra is also the world's largest orchestral organization. The BSO understands the critical role information plays in its business, and turns to information infrastructure solutions from EMC to help keep its intricate operations a miracle of performance. We're proud to help the BSO bring the power of information to life—information that illuminates what's possible and that can move the world forward.

Learn more at www.EMC.com.

EMC², EMC, and where information lives are registered trademarks of EMC Corporation. All other trademarks used herein are the property of their respective owners.
© Copyright 2008 EMC Corporation. All rights reserved.

Administration

Mark Volpe, *Managing Director, Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity*

Anthony Fogg, *Artistic Administrator*

Marion Gardner-Saxe, *Director of Human Resources*

Ellen Highstein, *Director of Tanglewood Music Center, Tanglewood Music Center Directorship endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman*

Bernadette M. Horgan, *Director of Public Relations*

Thomas D. May, *Chief Financial Officer*

Kim Noltemy, *Director of Sales, Marketing, and Communications*

Bart Reidy, *Director of Development—Institutional Giving, Events, and Administration*

Elizabeth P. Roberts, *Director of Development—Campaign and Individual Giving*

Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, Senior Archivist • **Felicia Burrey Elder,** Executive Assistant to the Managing Director • **Vincenzo Natale,** Chauffeur/Valet • **Claudia Robaina,** Manager of Artists Services • **Benjamin Schwartz,** Assistant Artistic Administrator

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, Director of Concert Operations

H.R. Costa, Technical Director • **Leslie DeRoche,** Concert Operations Administrator • **Vicky Dominguez,** Operations Manager • **Jake Moerschel,** Assistant Stage Manager • **Leah Monder,** Production Manager • **John Morin,** Stage Technician • **Mark C. Rawson,** Stage Technician • **Mark B. Rulison,** Chorus Manager

BOSTON POPS

Dennis Alves, Director of Artistic Planning

Gina Randall, Administrative/Operations Coordinator • **Margo Saulnier,** Assistant Director of Artistic Planning • **Amanda Severin,** Manager of Artistic Services/Assistant to the Pops Conductor

BUSINESS OFFICE

Sarah J. Harrington, Director of Planning and Budgeting • **Mia Schultz,** Director of Investment Operations and Compliance • **Pam Wells,** Controller

Mimi Do, Budget Manager • **Thomas Engeln,** Budget Assistant • **Michelle Green,** Executive Assistant to the Business Management Team • **Karen Guy,** Accounts Payable Supervisor • **David Kelts,** Staff Accountant • **Minnie Kwon,** Payroll Associate • **John O'Callaghan,** Payroll Supervisor • **Nia Patterson,** Accounts Payable Assistant • **Harriet Prout,** Accounting Manager • **Teresa Wang,** Staff Accountant • **Audrey Wood,** Senior Investment Accountant

How a few days of summer can change your whole year.

There's a lot to choose from at New England Conservatory's Continuing Ed Summer Session, with chorus, opera, and orchestra for young people, and adult institutes ranging from GuitarFest, Bob Moses, and contemporary performance to Estill voice training, Kodaly training, world music—even a flute orchestra! So much more than we can list here—we invite you to explore the full offerings at **necmusic.edu/summer**.

Why come to the Conservatory? Because great teachers transform what they teach. You'll come out of class buzzing with new understanding and possibilities. And wouldn't that be a nice way to change your year?

NEC NEW ENGLAND CONSERVATORY
CONTINUING EDUCATION

Enrollment for summer session is now open!
For more information on classes, registration, certificates, and professional development programs, go to **necmusic.edu/summer**

DEVELOPMENT

Joseph Chart, Director of Major Gifts • **Nina Jung**, Director of Development Events and Volunteer Outreach • **Ryan Losey**, Director of Foundation and Government Relations • **Jennifer Roosa**, Director of Development Research and Information Systems • **George Triantaris**, Director of Principal and Planned Giving

Amanda Aldi, Data Project Coordinator • **Stephanie Baker**, Campaign Manager • **Susan Beaudry**, Manager of Tanglewood Business Partners • **Emily Borababy**, Manager of Development Communications • **Dulce Maria de Borbon**, Beranek Room Hostess • **Cullen E. Bouvier**, Donor Relations Officer • **Maria Capello**, Grant Writer • **Diane Cataudella**, Associate Director of Donor Relations • **Sabine Chouljian**, Manager of Development Events and Volunteer Services • **Kerri Cleghorn**, Associate Director, Business Partners • **Allison Cooley**, Associate Director of Society Giving • **Emily Diaz**, Donor Information and Data Coordinator • **Marcy Bouley Eckel**, Associate Director of Direct Fundraising • **Laura Frye**, Assistant Manager of Society Giving • **David Grant**, Development Operations Manager • **Barbara Hanson**, Major Gifts Officer • **Emily Horsford**, Manager of Donor Relations • **Sabrina Karpe**, Donor Relations Coordinator • **Angela Kaul**, Assistant Manager of Planned Giving • **Dominic Margaglione**, Donor Ticketing Associate • **Jill Ng**, Senior Major and Planned Giving Officer • **Madge Nimocks**, Development Communications Writer • **Suzanne Page**, Associate Director for Board Relations • **Emily Reeves**, Major Gifts Coordinator • **Amanda Roosevelt**, Executive Assistant • **Laura Sancken**, Coordinator, Development Events and Volunteer Services • **Joyce M. Serwitz**, Major Gifts and Campaign Advisor • **Alexandria Sieja**, Assistant Manager of Development Events and Volunteer Services • **Yong-Hee Silver**, Major Gifts Officer • **Kenny Smith**, Acknowledgment and Gift Processing Coordinator • **Stephanie J. Smith**, Annual Fund Project Coordinator • **Mary E. Thomson**, Associate Director of Corporate Giving • **Szeman Tse**, Assistant Director of Development Research • **Romain Tsiplakis**, Graphic Designer

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, Director of Education and Community Programs

Claire Carr, Manager of Education Programs • **Sarah Glenn**, Assistant Manager of Education and Community Programs • **Emilio Gonzalez**, Manager of Curriculum Research and Development • **Darlene White**, Manager, Berkshire Education and Community Programs

FACILITIES

C. Mark Cataudella, Director of Facilities

SYMPHONY HALL OPERATIONS **Christopher Hayden**, Facilities Manager • **Tyrone Tyrell**, Security and Environmental Services Manager

Charles F. Cassell, Jr., Facilities Compliance and Training Coordinator • **Stella Easland**, Switchboard Operator • **Michael Finlan**, Switchboard Supervisor • **Judith Melly**, Facilities Coordinator • **Shawn Wilder**, Mailroom Clerk

MAINTENANCE SERVICES **Jim Boudreau**, Electrician • **Thomas Davenport**, Carpenter • **Michael Frazier**, Carpenter • **Paul Giaimo**, Electrician • **Steven Harper**, HVAC • **Sandra Lemerise**, Painter • **Michael Maher**, HVAC ENVIRONMENTAL SERVICES **Landel Milton**, Lead Custodian • **Rudolph Lewis**, Assistant Lead Custodian • **Desmond Boland** • **Julien Buckmire** • **Claudia Ramirez Calmo** • **Angelo Flores** • **Gaho Boniface Wahi**

TANGLEWOOD OPERATIONS **Robert Lahart**, Tanglewood Facilities Manager

Ronald T. Brouker, Supervisor of Tanglewood Crew • **Maurice Garofoli**, Electrician • **Peter Socha**, Carpenter • **Robert Casey** • **Stephen Curley** • **Richard Drumm** • **Bruce Huber**

HUMAN RESOURCES

Susan Olson, Human Resources Recruiter • **Heather Mullin**, Human Resources Manager • **Kathleen Sambuco**, Benefits Manager

one night,
two great
traditions

NEW ENGLAND COFFEE
Official Coffee
of Symphony Hall

"New England Coffee is delighted to be the Official Coffee of the Boston Symphony Orchestra and the Boston Pops. As a family-owned business for over 90 years, we share a commitment to quality and tradition that the BSO has championed for over 125 years. With these common values and a dedication to quality, we invite you to enjoy tonight's performance." - *Jim Kaloyanides*
PRESIDENT AND COO
OF NEW ENGLAND COFFEE



www.newenglandcoffee.com

INFORMATION TECHNOLOGY

Timothy James, Director of Information Technology

Guy W. Brandenstein, User Support Specialist • **Andrew Cordero**, Manager of User Support • David Tucker, Infrastructure Systems Manager • **Brian Van Sickle**, User Support Specialist

PUBLIC RELATIONS

Kathleen Drohan, Associate Director of Public Relations • **Samuel Brewer**, Public Relations Assistant • Taryn Lott, Public Relations Supervisor

PUBLICATIONS

Marc Mandel, Director of Program Publications

Robert Kirzinger, Assistant Director of Program Publications—Editorial • **Eleanor Hayes McGourty**, Assistant Director of Program Publications—Production and Advertising

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, Ticket Operations Manager • **Helen N.H. Brady**, Director of Group Sales • **Alyson Bristol**, Director of Corporate Sponsorships • **Sid Guidicianne**, Front of House Manager • **James Jackson**, Call Center Manager • **Roberta Kennedy**, Buyer for Symphony Hall and Tanglewood • **Sarah L. Manoog**, Director of Marketing Programs • **Michael Miller**, Director of Ticketing

Megan Bohrer, Group Sales Coordinator • **Gretchen Borzi**, Marketing Production Manager • Rich Bradway, Associate Director of E-Commerce and New Media • **Allegra Brooke**, Corporate Sponsorship Coordinator • **Lenore Camassar**, Associate Manager, SymphonyCharge • **Theresa Condito**, Access Services Administrator/Subscriptions Associate • **Susan Coombs**, SymphonyCharge Coordinator • **Jonathan Doyle**, Junior Graphic Designer • **Paul Ginocchio**, Manager, Symphony Shop and Tanglewood Glass House • **Erin Glennon**, Graphic Designer • **Randie Harmon**, Customer Service and Special Projects Manager • **Matthew Heck**, Marketing Projects Coordinator • **Michael King**, Subscriptions Associate • **Michele Lubowsky**, Associate Subscriptions Manager • **Jason Lyon**, Group Sales Manager • **Laura Maas**, Merchandising Assistant • **Ronnie McKinley**, Ticket Exchange Coordinator • **Maria McNeil**, SymphonyCharge Representative • **Michael Moore**, E-Commerce Marketing Analyst • **Doreen Reis**, Marketing Coordinator for Advertising • **Andrew Russell**, Senior Manager, Corporate Sponsorships • **Laura Schneider**, Web Content Editor • **Robert Sistare**, Subscriptions Representative • **Kevin Toler**, Art Director • **Himanshu Vakil**, Web Application Lead • **Stacy Whalen**, Manager, Corporate Sponsor Relations

BOX OFFICE **David Chandler Winn**, Manager • **Megan E. Sullivan**, Assistant Manager

BOX OFFICE REPRESENTATIVES **Mary J. Broussard** • **Arthur Ryan**

EVENT SERVICES **Kyle Ronayne**, Director of Event Administration • **Tony Bennett**, Café Supervisor/Pops Service Staff Manager • **Sean Lewis**, Manager of Venue Rentals and Events Administration • **Cesar Lima**, Assistant Food and Beverage Manager • **James Sorrentino**, Bar Manager

TANGLEWOOD MUSIC CENTER

Andrew Leeson, Budget and Office Manager • **Karen Leopardi**, Associate Director for Faculty and Guest Artists • **Michael Nock**, Associate Director for Student Affairs • **Gary Wallen**, Manager of Production and Scheduling

WHAT DO YOU PACK FOR A TRIP TO THE AFTERLIFE?



DIG DEEPER AT

THE SECRETS OF TOMB 10A

EGYPT 2000 BC

MUSEUM OF FINE ARTS, BOSTON

NOW THROUGH JUNE 27, 2010

mfa BOSTON

WWW.MFA.ORG

FREE WITH ADMISSION!
NO TICKETS REQUIRED

The exhibition is supported by **Bank of America**

Major funding is provided by **The Calderwood Charitable Foundation.**

Additional support for the exhibition is provided by INSTITUTE of Museum and Library SERVICES

Above: Front side panel of outer coffin of Djehutynakht (detail), Egyptian, Middle Kingdom, late Dynasty 11–early Dynasty 12, 2010–1961 BC. Cedar. Harvard University–Boston Museum of Fine Arts Expedition.

BSO News

Upcoming "Symphony+" Events

"Symphony+" is a series of pre- and post-concert events that enhance the overall concert experience by connecting food, literature, and the performing and visual arts to BSO concerts at Symphony Hall. All events at Symphony Hall are free of charge to ticket holders; off-site events require an additional charge. "Project Tchaikovsky," the orchestra's second annual fashion contest (following last year's inaugural fashion contest, "Project Mozart"), is being held in conjunction with this week's BSO concerts featuring Tchaikovsky's Symphony No. 2 (April 13-17). "Project Tchaikovsky" showcases evening wear created by local designers and design students, inspired by music of the great Russian composer. On Tuesday, April 13, and Thursday, April 15, BSO patrons and local fashion experts will vote for their favorite designs, with the winner to be announced at a post-concert reception and fashion show on April 15. The following week, "Symphony+" events include season-ending post-concert receptions on Friday afternoon, April 23, and Tuesday night, April 27, in Higginson Hall. Please check bso.org for further details.

The BSO's "Classical Companion" at bso.org: Harbison's Double Concerto and Mahler's Symphony No. 7

The BSO's online "Classical Companion" at www.bso.org aims to enhance the concertgoer's experience through a range of interactive and educational online multimedia features. The current Classical Companion, relating to the Boston Symphony Orchestra recent program of April 8-10, features multimedia information about John Harbison's new Double Concerto for Violin, Cello, and Orchestra, including a video interview with the composer, multimedia biography, and brief analysis of the piece. Also available is information on Gustav Mahler and his Symphony No. 7, plus an interactive audio/video quiz that enlists BSO musicians to play excerpts from Mahler symphonies.

Tickets for the 2010 Tanglewood Season On Sale Now

Music Director James Levine opens the BSO's 2010 Tanglewood season on July 9 with Mahler's Symphony No. 2, *Resurrection*, featuring soprano Layla Claire, mezzo-soprano Stephanie Blythe, and the Tanglewood Festival Chorus, which celebrates its 40th anniversary this summer. Maestro Levine's performances also include, among other things, BSO performances of Mahler's Symphony No. 4 and Mozart's Requiem; a BSO program of music by the four Strausses (both Johanns, Josef, and Richard); a BSO concert performance of Mozart's delightful comic opera *The Abduction from the Seraglio*, and a fully staged Tanglewood Music Center production of Richard Strauss's *Ariadne auf Naxos*. Also among those performing with

Loving Life!

Alexander and Elinor Courtney, Fox Hill Village residents



Alexander and Elinor Courtney found an array of distinguished floor plans, friendly neighbors, onsite activities (movies, college courses, lectures, concerts) and each other at Fox Hill Village! Married nine years with twenty-one grandchildren between them, the Courtneys take advantage of the sprawling lawns and family friendly weekly barbeques Fox Hill hosts in the summer. An active schedule, convenient fitness center, Massachusetts General Hospital associated Wellness Clinic and superb dining exceed their highest expectations while impeccable security makes their travels to Alaska, Hawaii, and Vienna carefree.

Like Al and Elinor, come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premier retirement community. See why accommodation enhanced by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

To learn more, call us at 781-329-4433 or visit us on the web at:
www.foxhillvillage.com

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)

the BSO this summer are conductors Christoph von Dohnányi, Charles Dutoit, Rafael Frühbeck de Burgos, Giancarlo Guerrero, Kurt Masur, Ludovic Morlot, Robert Spano, Shi-Yeon Sung, and David Zinman; soloists Emanuel Ax, Joshua Bell, Richard Goode, Hilary Hahn, Lynn Harrell, Yo-Yo Ma, Peter Serkin, Gil Shaham, Christian Tetzlaff, Jean-Yves Thibaudet, Dawn Upshaw, and Pinchas Zukerman, and BSO principals Steven Ansell and Thomas Martin. Complete details of this summer's programs are available at bso.org; or, to request a brochure, call (617) 266-1492. Bank of America is proud to return for the third season as the exclusive season sponsor of Tanglewood.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Harlow Robinson of Northeastern University discusses Ligeti, Shostakovich, and Tchaikovsky. In the final weeks of the BSO subscription season, Elizabeth Seitz of the Boston Conservatory will discuss Strauss and Mozart (April 22-27) and BSO Director of Program Publications Marc Mandel will discuss Beethoven and Bartók (April 29-May 1).

This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (1928-2009), who was the BSO's Director of Publications from 1976 to 1979, and whose program notes continue to appear frequently in this program book. Upon joining the BSO staff (after twelve years as the nationally influential classical music critic of the *Boston Globe*), Michael made it his business to revitalize the BSO program book with notes that set a new, modern standard in their unique blend of history, analysis, cultural context, personal observation, and intellectual acumen. It was also he who laid the groundwork for the BSO's continuing series of pre-concert talks, which grew from his wildly popular Open Rehearsal series to today's talks given before every BSO subscription concert. Upon leaving Boston he became program annotator for the San Francisco Symphony and then also for the New York Philharmonic. His influence as a teacher, scholar, writer, and music administrator continues to be deeply felt throughout the world of symphonic music and music education in the United States.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

The Mr. and Mrs. Jeffrey E. Marshall Concert, Friday, April 16, 2010

On the occasion of their gift naming the Boston Symphony Orchestra concert of April 16, 2010, Jeffrey Marshall writes:

There is a whole new generation of gifted and talented conductors, musicians, singers, and solo artists coming into their own to make music history in the twenty-first century. The Boston Symphony Orchestra is fortunate to have two fine young musicians as assistant conductors: Julian Kuerti and Shi-Yeon Sung, both in their third and final year with the orchestra.

My wife Jane and I are pleased to sponsor one of Julian Kuerti's concerts this season. Mr. Kuerti has given us exciting and glowing

ONE DAY UNIVERSITY®
at Tanglewood

ONE DAY UNIVERSITY *at* Tanglewood

HISTORY. PSYCHOLOGY. DVOŘÁK (thrice!)

On Saturday, August 28, 2010

Join acclaimed professors from Yale, Amherst and Tufts for three stimulating presentations in Ozawa Hall. Then join conductor David Zinman as he leads the Boston Symphony Orchestra in two classical masterworks: Brahms' Piano Concerto No. 2, with Emanuel Ax, and Dvořák's *New World* Symphony.

The Two Americas of Antonin Dvořák
SOL GITTLEMAN ■ Tufts University
In 1892, as Ellis Island opened its doors to millions of immigrants, Dvořák arrived in New York in great luxury. He never saw Ellis Island, but would compose a work that would link him to, and musically define, the New World forever.

The Science of Mind Over Body
CATHERINE SANDERSON ■ *Amherst*
What's happening in our brain affects nearly everything in the body, frequently producing surprising and remarkable results. Come take a fascinating one hour tour of the mind.

Pinnacle Experience: Inside Brahms Piano Concerto No.2 and Dvořák's *New World* Symphony
CRAIG WRIGHT ■ *Yale University*
In the late 19th century Brahms and Dvořák were arguably the two most famous composers in the Western world. This lecture will discuss the history of both works and then pose a strategy for embracing them.

BOSTON SYMPHONY ORCHESTRA
BRAHMS Piano Concerto No. 2
DVOŘÁK Symphony No. 9,
From the New World
David Zinman, conductor
Emanuel Ax, piano

EVENT SCHEDULE *for* AUGUST 28, 2010
■ *LECTURES TAKE PLACE IN OZAWA HALL* ■

1:30-2:30 pm	*Check in*
2:30-3:40 pm	SOL GITTLEMAN, University Professor, Tufts
3:40-4:00 pm	*Break*
4:00-5:10 pm	CATHERINE SANDERSON, Professor of Psychology, Amherst
5:10-5:30 pm	*Break*
5:30-6:40 pm	CRAIG WRIGHT, Professor of Music, Yale
6:40-8:00 pm	*Boxed Dinner*, Hawthorne Tent
8:30-10:30 pm	BOSTON SYMPHONY ORCHESTRA Koussevitzky Music Shed

GENERAL REGISTRATION: $299
Advance purchase required

Each registration includes all three professor presentations, boxed dinner, and one Section 17-20 Shed concert ticket at Tanglewood (Route 183, West Street, Lenox, MA)

To register, or for more information, call
888-266-1200
or visit us online at:
www.tanglewood.org/onedayu

Tanglewood is registered service mark of the Boston Symphony Orchestra, Inc.

performances, whether in scheduled concerts of his own, or when he has substituted for either James Levine or a guest conductor—performances that were always memorable and rewarding, and are already a rich part of BSO history. Jane and I well remember when we first met Julian Kuerti at a BSO social event, and teased him about his perhaps someday being on the podium for James Levine, chuckling over the possibility. Months later, he was, indeed, on that podium, as he has been several times since then, always rising splendidly to the occasion.

Jane and I wish Julian all the best as his career advances (as I am sure we all do, too); and we eagerly anticipate the day he returns as a guest conductor with the BSO, or when he even has his own orchestra for us to hear in some other major American city, or perhaps on tour here in Boston.

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. through June 23, and on the second Saturday of every month at 2 p.m. through June 12. The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

Join the BSO Family: Become a Friend of the BSO

For $75, you can become a Friend of the BSO and receive our online newsletter, *InTune*. Featuring special articles with exclusive news about life at the BSO, *InTune* also provides advance announcements about unique activities and benefits that, depending on giving level, are offered to Friends of the BSO. Attending working rehearsals, opportunities to engage first-hand with BSO musicians, and advance ticket ordering are among the privileges of membership. In addition, Friends enjoy connecting with like-minded individuals who share a commitment to the BSO and its artistic mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at friendsofthebso@bso.org or (617) 638-9276. If you're already a Friend and you're not receiving *InTune*, please let us know at intune@bso.org.

BSO Business Partners An Instrumental Investment

Members of BSO Business Partners, an annual corporate membership program, help the orchestra reach the largest audience of any symphonic organization in the world. Whether presenting free concerts throughout Boston and eastern Massachusetts, or providing innovative programs such as "Musicians in the School," in which orchestra members teach in middle schools to help foster an interest in classical music in young people, BSO Business Partners play a vital role in deepening the community impact of the BSO, ensuring that orchestral music remain relevant and accessible to all. BSO Business Partners are eligible for a variety of exclusive benefits that promote corporate recognition, such as named concerts and program listings; special events that advance business networking; and behind-the-scenes tours and VIP ticketing assistance. Among their clients, employees, and the greater community, BSO Business Partners are applauded for supporting the Boston Symphony Orchestra. For more information about becoming a BSO Business Partner, contact Kerri Cleghorn, Associate Director, Business Partners, at kcleghorn@bso.org or (617) 638-9277.

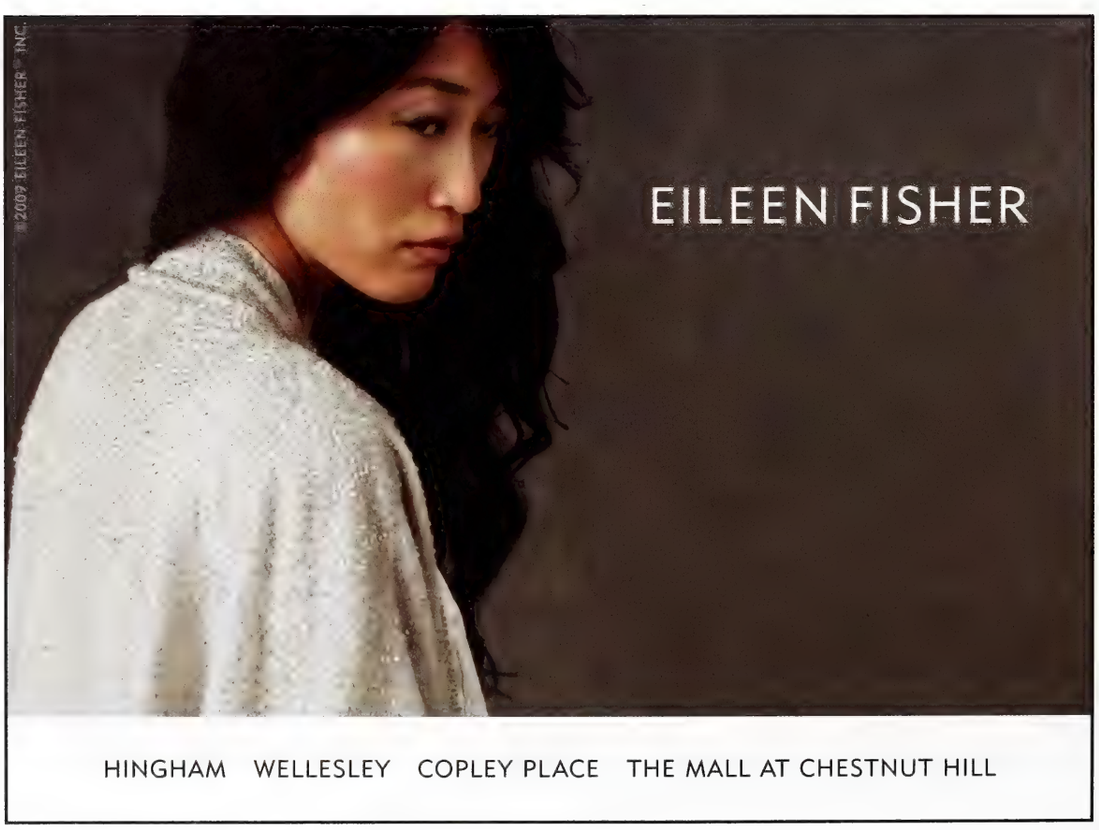
BSO Members in Concert

The Walden Chamber Players, whose membership includes BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Thomas Martin, clarinet, and Richard Ranti, bassoon, perform on Sunday, April 18, at 8 p.m. as part of South Berkshire Concerts at Bard College at Simon's Rock, Great Bar-

rington. The program includes Krenek's *Parvula corona musicalis*, Opus 122, for string trio, Rands's *...in the receding mist....* for flute, harp, and string trio, Roussel's Trio for flute, viola, and cello, Opus 40, Hindemith's Duet for viola and cello, and Beethoven's Serenade for string trio, Opus 8. Admission is free, with a suggested contribution of $10. No advance reservation is required; tickets are available at the door as of 7:15 p.m. on the day of the concert.

BSO violist Michael Zaretsky and pianist Randall Hodgkinson perform J.S. Bach's Three Sonatas for viola and piano, BWV 1027-1029, and Brahms's Two Sonatas for viola and piano, Opus 120, on Monday, April 26, at 8 p.m. at St. Paul's Episcopal Church, 15 St. Paul Street in Brookline. For ticket information, call (617) 566-4953.

BSO members Alexander Velinzon and Yuncong Zhang, violins, Rebecca Gitter, viola, Mihail Jojatu, cello, Edwin Barker, double bass, Keisuke Wakao, oboe (who also serves as series director), Richard Ranti, bassoon, and Richard Sebring, horn, join clarinetist Masaharu Yamamoto of Tokyo University of the Arts for the second annual American-Japanese Cultural Concert Series, which includes two concerts in the Boston area. On Friday, April 30, at 8 p.m. at the Church of the Redeemer in Chestnut Hill, special guest pianist Emanuel Ax joins the group for an all-Mozart program including the Oboe Quartet in F, K.370, the Clarinet Quintet in A, K.581, and the Piano Quintet in E-flat, K.452. On Sunday, May 2, at 4:30 p.m. at First Church in Boston, pianist Edmund Arkus joins the group for Schumann's *Märchenerzählungen* for clarinet, viola, and piano, Opus 132, the Handel/Halvorsen Passacaglia for violin and double bass, Sarasate's *Zigeunerweisen* (transcribed for double bass and piano), Britten's *Phantasy* for oboe and string trio, Opus 2, and Schumann's Piano Quartet in E-flat, Opus 47. Tickets are $27 to $35 for the individual concerts, $50 for admission to both if purchased in advance. For more information, visit americanjapaneseconcerts.com, or call (617) 721-5105 (English) or (617) 721-4380 (Japanese).



Ronald Knudsen leads the New Philharmonia Orchestra in its final "Classics" concert of the 2009-10 season on Saturday, May 1, at 8 p.m. and Sunday, May 2, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton Centre. Entitled "Spanish/French Connection," the program includes Rodrigo's Concerto for Guitar and Orchestra with guitarist Eliot Fisk, and Ravel's *Daphnis and Chloé*, Suite No. 2. Tickets are $25 for adults, $8 for children, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit newphil.org.

The "First Monday at Jordan Hall" concert at New England Conservatory on Monday, May 3, at 8 p.m. concludes the series' 25th-anniversary celebration with a program devoted to the quartet and the octet (the quartet times two). BSO members Michael Wayne, clarinet, John Ferrillo, principal oboe, Jason Snider, horn, Richard Ranti, bassoon, and Gregg Henegar, contrabassoon, joined by Benjamin Seltzer, clarinet, Laura Ahlbeck, oboe, and Eli Epstein, horn, perform Beethoven's Octet, Opus 103. Messrs. Wayne, Epstein, and Ranti, joined by the Borromeo String Quartet and Karl Doty, double bass, perform Gunther Schuller's Octet, and the Borromeos, in residence at NEC, perform Hugo Wolf's *Italian Serenade*, marking the 150th anniversary of the composer's birth. Admission is free.

The Walter Piston Society: Protect your Income *and* Support the BSO

By remembering the BSO in your estate plans, you become a member of the BSO's Walter Piston Society. Named for Pulitzer Prize-winning composer and noted musician Walter Piston, who endowed the BSO's principal flute chair with a bequest, the Piston Society recognizes and honors those who have provided for the future of the Boston Symphony Orchestra, Boston Pops, or Tanglewood through one of a variety of irrevocable deferred gifts, or by including the BSO in their long-term plans. Members of the Walter Piston Society have the opportunity to connect with like-minded music lovers through a variety of benefits, including invitations to events, lectures, and seminars in Boston and at Tanglewood. In addition, Walter Piston Society members are recognized in program books and the BSO's annual report. For more information, please contact George Triantaris, Director of Principal and Planned Giving, at gtriantaris@bso.org or (617) 638-9268.

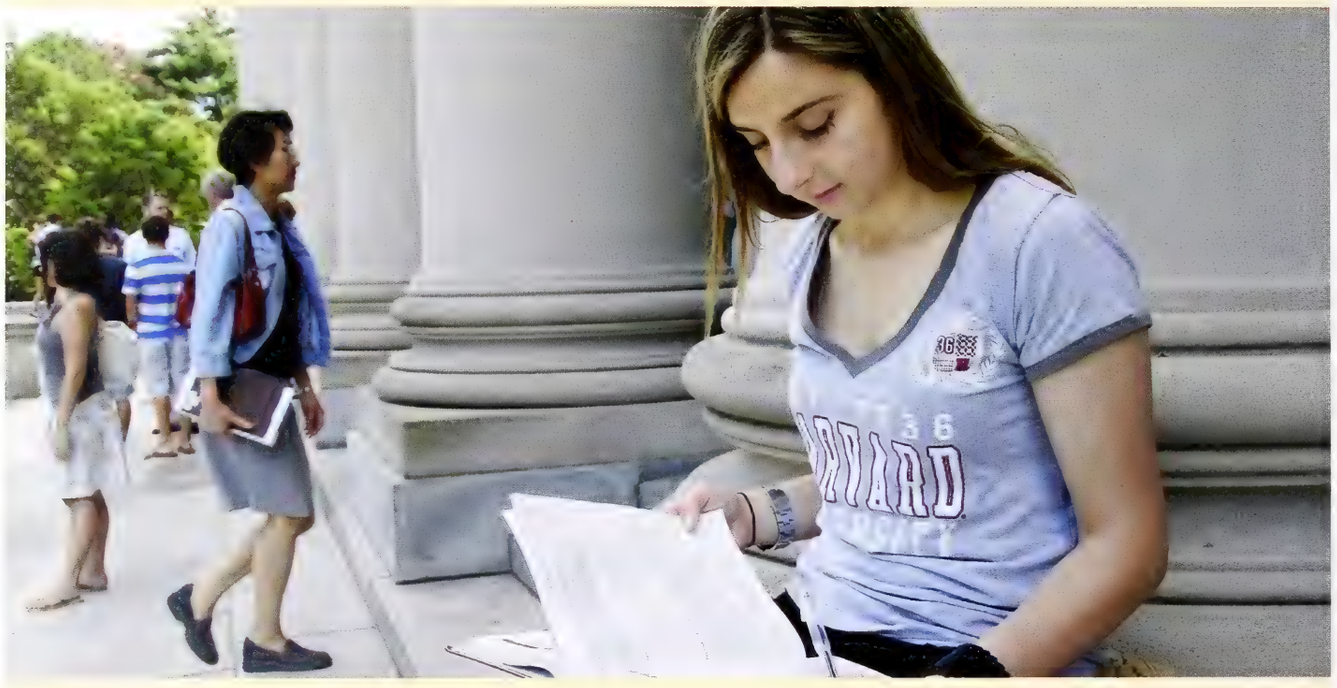
The Information Table: Find Out What's Happening At the BSO

Are you interested in upcoming BSO concert information? Special events at Symphony Hall? BSO youth activities? Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you'll find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

this summer | Harvard



Join a vibrant community of motivated students and distinguished faculty at Harvard Summer School.

- Courses on campus, online, and abroad
- Seven-week session
- Programs for high school and college students, and adults

HARVARD SUMMER SCHOOL

www.summer.harvard.edu







ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level).

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)

Arrive On A High Note

The Commonwealth Way

Music moves the soul.
Commonwealth moves you wherever you need to go with virtuoso service.



Commonwealth provides the finest chauffeured transportation services in Boston, New York, and all around the globe.

We're also proud of our history of supporting our environment, our community and its cultural foundations.

Commonwealth Worldwide is honored to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops.



COMMONWEALTH WORLDWIDE℠
CHAUFFEURED TRANSPORTATION

Six time winner of Inc. Magazine's ICIC Top 100 Fastest Growing Inner City Companies in the U.S. and Boston Magazine's Four time winner of the Best of Boston Award for "Best Car Service."

BEST OF BOSTON 2009
Awarded by Boston magazine

800.558.5466 or 617.779.1919 • commonwealthlimo.com



Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Songs of Love and Sorrow* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Ravel's complete *Daphnis et Chloé* (which recently won the Grammy Award for Best Orchestral Performance of 2009), Brahms's *Ein deutsches Requiem*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Simon Boccanegra* and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director





of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, the NEA Opera Award from the National Academy of the Arts, and, most recently, in December 2009, the first Bard Award in Vocal Arts from the Bard College Conservatory of Music.

Boston Symphony Orchestra

2009–2010

JAMES LEVINE
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang #
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Sheila Fiekowsky *
Muriel C. Kasdon and Marjorie C. Paley chair

Jennie Shames *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Valeria Vilker Kuchment *
Theodore W. and Evelyn Berenson Family chair

Tatiana Dimitriades *
Stephanie Morris Marryott and Franklin J. Marryott chair

Si-Jing Huang *
Catherine and Paul Buttenwieser chair

Nicole Monahan *
Mary B. Saltonstall chair, fully funded in perpetuity

Wendy Putnam *
Kristin and Roger Servison chair

Xin Ding *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Glen Cherry *

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

(position vacant)

Ronald Knudsen
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Joseph McGauley
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Nancy Bracken *

Aza Raykhtsaum *
Robert Bradford Newman chair, fully funded in perpetuity

Bonnie Bewick *

James Cooke *

Victor Romanul *
Bessie Pappas chair

Catherine French *

Jason Horowitz *

Julianne Lee *

Yuncong Zhang *

VIOLAS

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka *

Rebecca Gitter *

CELLOS

Jules Eskin §
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme *
Lillian and Nathan R. Miller chair

Adam Esbensen *

Blaise Déjardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Benjamin Wright
Arthur and Linda Gelb chair

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

(position vacant)
Ford H. Cooper chair, endowed in perpetuity in 1984

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

LIBRARIANS

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

ASSISTANT CONDUCTORS

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

Shi-Yeon Sung

PERSONNEL MANAGERS

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

STAGE MANAGER

John Demick

** participating in a system of rotated seating*

§ on sabbatical leave

on leave

JAMES LEVINE, MUSIC DIRECTOR
BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

Tuesday, April 13, 8pm
Thursday, April 15, 8pm
Friday, April 16, 1:30pm | **THE MR. AND MRS. JEFFREY E. MARSHALL CONCERT**
Saturday, April 17, 8pm | **THE HENRY LEE HIGGINSON MEMORIAL CONCERT**

JULIAN KUERTI conducting

LIGETI "CONCERT ROMÂNESC" ("ROMANIAN CONCERTO")

I. Andantino
II. Allegro vivace
III. Adagio ma non troppo
IV. Molto vivace



SHOSTAKOVICH PIANO CONCERTO NO. 1 IN C MINOR, OPUS 35

Allegro moderato
Lento
Moderato
Allegro con brio

MARC-ANDRÉ HAMELIN
THOMAS ROLFS, TRUMPET

{ I N T E R M I S S I O N }

TCHAIKOVSKY SYMPHONY NO. 2 IN C MINOR, OPUS 17, "LITTLE RUSSIAN"

Andante sostenuto—Allegro vivo
Andantino marziale, quasi moderato
Scherzo: Allegro molto vivace
Finale: Moderato assai—Allegro vivo

THIS WEEK'S PERFORMANCES ARE SUPPORTED BY MEMBERS OF THE HIGGINSON SOCIETY WHO SUPPORT THE BOSTON SYMPHONY ANNUAL FUND AT THE PATRON LEVEL (SEE PAGE 33).

UBS IS PROUD TO SPONSOR THE BSO'S 2009-2010 SEASON.

The evening concerts will end about 10 and the afternoon concert about 3:30.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, watch alarms, and other electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.



The Henry Lee Higginson Memorial Concert

Saturday, April 17, 2010

By action of the BSO's Board of Trustees, one subscription concert each season is designated "The Henry Lee Higginson Memorial Concert" in honor of the orchestra's founder and sustainer. Businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, thus fulfilling a goal he had formulated prior to the Civil War. Under the direction of Georg Henschel, its first conductor—whom Major Higginson asked to lead the BSO after hearing him conduct at a Harvard Musical Association concert in March 1881—the BSO gave its inaugural concert on October 22, 1881, in the old Boston Music Hall. From that time until the creation of a Board of Trustees in 1918, Major Higginson sustained the orchestra's activities virtually single-handedly. In an address to his "noble orchestra" on April 27, 1914, he described his role: "to run the risk of each year's contracts, and to meet the deficit, which never will fall below $20,000 yearly, and is often more," in support of the "excellent work by high-grade artists and as good a conductor as exists." Among his closing comments was the observation that the Boston Symphony Orchestra "gives joy and comfort to many people." Thanks to Major Higginson's pioneering vision, and to all who have helped further that vision, it continues to do so today.

The Higginson Society Patrons

JOHN LODER, CHAIR ANNUAL FUND COMMITTEE AND SYMPHONY ANNUAL FUND

THIS WEEK'S CONCERTS ARE NAMED IN HONOR OF THE MEMBERS OF THE HIGGINSON SOCIETY WHO SUPPORT AT THE PATRON LEVEL AND ABOVE.

PATRONS HELP TO SUSTAIN THE MUSICAL EXCELLENCE OF THE BOSTON SYMPHONY ORCHESTRA, MAINTAIN SYMPHONY HALL, AND SUPPORT THE BSO'S EDUCATION AND OUTREACH PROGRAMS THROUGH GIFTS OF $10,000 OR MORE TO THE SYMPHONY ANNUAL FUND. THE BOSTON SYMPHONY ORCHESTRA GRATEFULLY ACKNOWLEDGES THEIR GENEROSITY AND COMMITMENT TO THE FUTURE OF MUSIC.

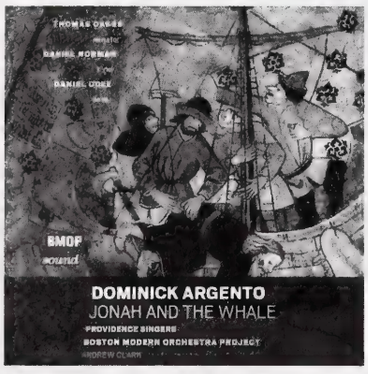
Amy and David Abrams · Harlan and Lois Anderson · Dorothy and David Arnold · Ms. Lucille M. Batal · Mr. and Mrs. George D. Behrakis · Gabriella and Leo Beranek · George and Roberta Berry · Ms. Ann Bitetti and Mr. Doug Lober · Mrs. Linda Cabot Black · Joan and John Bok · Mr. and Mrs. John M. Bradley · Alan S. and Lorraine D. Bressler · William David Brohn · Peter and Anne Brooke · Samuel B. and Deborah D. Bruskin · Gregory E. Bulger Foundation/Gregory Bulger and Richard Dix · Paul and Catherine Buttenwieser · Susan Hockfield and Thomas N. Byrne · Eleanor L. Campbell and Levin H. Campbell · Ronald and Ronni Casty · Estate of Mrs. Florence C. Chesterton-Norris · John F. Cogan, Jr., and Mary L. Cornille · Mr. Joseph M. Cohen · Dr. Lawrence H. Cohn and Roberta Cohn · Mrs. Abram T. Collier · Mrs. William H. Congleton · John and Diddy Cullinane · Cynthia and Oliver Curme · Dr. and Mrs. Philip D. Cutter · Lewis S. and Edith L. Dabney · Mr. and Mrs. Miguel de Bragança · Robert and Evelyn Doran · Julie and Ronald M. Druker · Alan J. and Suzanne W. Dworsky · Mr. Alan Dynner · William and Deborah Elfers · Roger and Judith Moss Feingold · Mr. and Mrs. Steven S. Fischman · Larry and Atsuko Fish · Joy Gilbert, in memory of Richard Gilbert · Tom and Jody Gill · Thelma and Ray Goldberg · Roberta Goldman · Mr. and Mrs. Francis W. Hatch, Jr. · Carol and Robert Henderson · Mr. and Mrs. Brent L. Henry · Mrs. Marilyn Brachman Hoffman · Ms. Emily C. Hood · Mr. and Mrs. Amos B. Hostetter, Jr. · Prof. Paul L. Joskow and Dr. Barbara Chasen Joskow · Mr. and Mrs. Stephen R. Karp · Stephen B. Kay and Lisbeth Tarlow · Ted and Debbie Kelly · Mrs. George H. Kidder · Paul L. King · Kingsbury Road Charitable Foundation/Mr. Roger B. Hunt · Farla Krentzman · Lizbeth and George Krupp · Pamela Kunkemueller · Mr. and Mrs. Peter E. Lacaillade · Joyce and Edward† Linde · Elizabeth W. and John M. Loder · Dr. and Mrs. Frederick H. Lovejoy, Jr. · Anne R. Lovett and Stephen G. Woodsum · Richard and Nancy Lubin · John Magee · Mr. and Mrs. Jeffrey E. Marshall · Carmine A. and Beth V. Martignetti · Dr. and Mrs. Joseph B. Martin · Dr. Robert and Jane B. Mayer · Joseph C. McNay · Kate and Al Merck · Ann Merrifield and Wayne Davis · Mrs. August R. Meyer · Dr. Martin C. Mihm, Jr. · Ms. Sandra O. Moose · Robert J. Morrissey · Richard P. and Claire W. Morse Foundation · Mrs. Robert B. Newman · Megan and Robert O'Block · Mr. and Mrs. Frank Pao · Jane and Neil Pappalardo · Mr. and Mrs. Daniel Pierce · Drs. Joseph J. and Deborah M. Plaud · William and Lia Poorvu · John and Susanne Potts · William and Helen Pounds · Mr. Irving W. Rabb · John S. and Cynthia Reed · Linda and Laurence† Reineman · Louise C. Riemer · Susan and Dan Rothenberg · Debbie and Alan Rottenberg · Maureen and Joe Roxe/The Roxe Foundation · Carole and Edward I. Rudman · Mr. Benjamin Schore · Mr. and Mrs. Douglas H. Sears · Patti Saris and Arthur Segel · Kristin and Roger Servison · Ruth and Carl J. Shapiro · Mr. and Mrs. Christopher Smallhorn · Richard and Susan Smith · Ray and Maria Stata · Thomas G. Stemberg · Rick and Terry Stone · Tazewell Foundation · Mr. and Mrs. Stephen G. Traynor · Stephen and Dorothy Weber · Roberta and Stephen R. Weiner · Mr. and Mrs. David C. Weinstein · James Westra · Mrs. Joan T. Wheeler · Joan D. Wheeler · Robert and Roberta Winters · Rhonda and Michael J. Zinner, M.D. · Mr. and Mrs. D. Brooks Zug · Anonymous (4)

† This symbol denotes a deceased donor.

BMOP sound

SPRING 2010 RELEASES

To check availability and to order, go to www.bmopsound.org

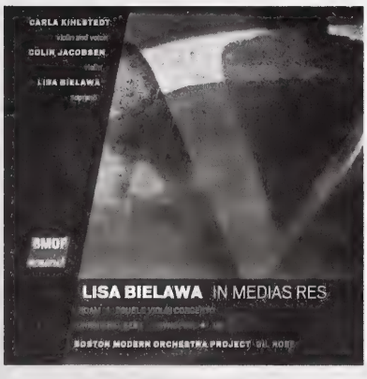


[1015]
SACD

DOMINICK ARGENTO
JONAH AND THE WHALE

Thomas Oakes narrator
Daniel Norman tenor
Daniel Cole bass
Providence Singers
Boston Modern Orchestra Project
Andrew Clark conductor

"An engaging combination of 14th-century English poetry, sea chanteys, and work songs." PROVIDENCE MONTHLY



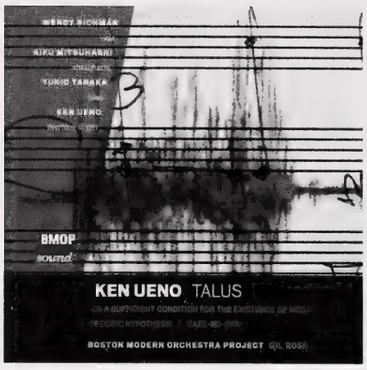
[1017]
SACD

LISA BIELAWA IN MEDIAS RES

UNFINISH'D, SENT | ROAM | DOUBLE VIOLIN CONCERTO

Carla Kihlstedt violin
Colin Jacobsen violin
Lisa Bielawa soprano

"Performed with unfailing refinement." THE BOSTON GLOBE



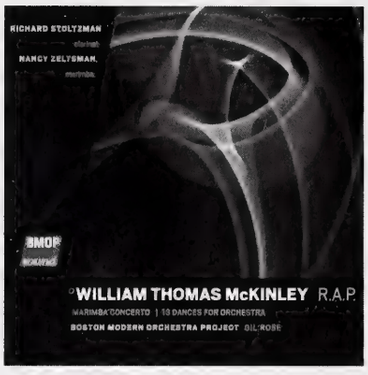
[1014]

KEN UENO TALUS

ON A SUFFICIENT CONDITION FOR THE EXISTENCE OF MOST SPECIFIC HYPOTHESIS | KAZE-NO-OKA

Wendy Richman viola
Kifu Mitsuhashi shakuhachi
Yukio Tanaka biwa
Ken Ueno overtone singer

"A concerto that engrossingly reinvents the discourse." THE BOSTON GLOBE



[1016]

WILLIAM THOMAS McKINLEY R.A.P.

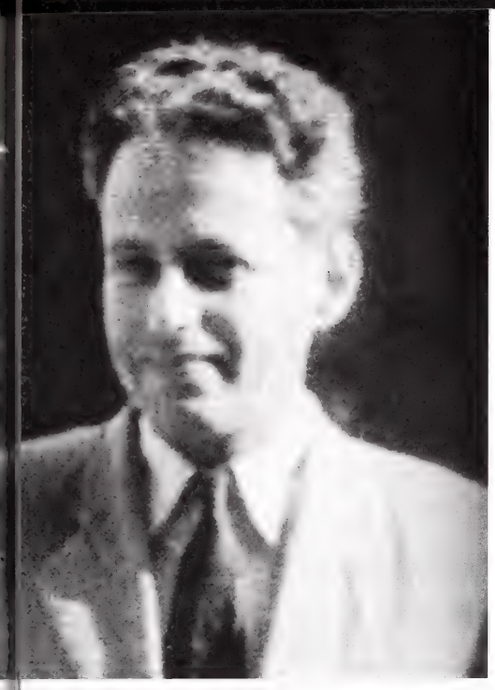
"CHILDHOOD MEMORIES" CONCERTO FOR MARIMBA AND ORCHESTRA | 13 DANCES FOR ORCHESTRA

Richard Stoltzman clarinet
Nancy Zeltsman marimba

"The gung-ho orchestra rapped a little too." THE BOSTON GLOBE

BMOP/sound, the label of the acclaimed Boston Modern Orchestra Project, explores the evolution of the music formerly known as classical. Its eclectic catalog offers both rediscovered classics of the 20th Century and the music of today's most influential and innovative composers. BMOP/sound gives adventurous listeners a singular opportunity to explore the music that is defining this generation and the next.

Gil Rose, Executive Producer | www.bmopsound.org | Distributed by Albany Music Distributors, Inc. | www.albanymusic.net



György Ligeti

"Concert Românesc"

GYÖRGY SÁNDOR LIGETI was born in Dicsőszentmárton (now Tîrnäveni), Transylvania, Romania, on May 28, 1923, and died in Vienna on June 12, 2006. He wrote "Concert Românesc" ("Romanian Concerto") in 1951 on a commission from the Soldiers' Orchestra. According to research (published 2007) by Rachel Beckles Willson, it was premiered by that orchestra on April 1, 1952, and continued in their repertoire for some time. It may have been published by the Hungarian state publisher Zeneműkiadó in 1954, but this is not certain. Prior to Willson's research, the composer had recalled a very different history for the piece (see below). Ligeti revised "Concert Românesc" in the mid-1990s; the current version was published in 1996.

THE SCORE OF LIGETI'S "CONCERT ROMÂNESC calls for two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons, three horns (the third being seated apart from the other two and serving an "echo" function), two trumpets, percussion (two players suggested: suspended cymbal, crash cymbals, snare drum, bass drum), and strings. The piece is about twelve minutes long.

Ligeti's family was musical, but his violin-playing father, a banker and economist by trade, strongly discouraged music as a career. By the time György Ligeti finished school, in 1940, war had broken out, Hitler's Reich controlled Hungary, and Jews were virtually prohibited from attending the university. Ligeti was able, however, to enroll at the conservatory in Cluj, where he studied with the noted Hungarian composer Ferenc Farkas while unofficially attending university science courses. Perhaps in tandem with psychological stress due to the war, Ligeti's difficult schedule led to nervous exhaustion. He traveled to Budapest for treatment and remained there for further musical study with the pianist and composer Pál Kádosa.

In 1944, Ligeti, along with many other Jews, was pressed into forced labor in a variety of dangerous settings, including working in a munitions dump behind the front lines of the Russian advance. In October 1944 he escaped, was briefly detained by the Russians, and finally made his way on foot back to Transylvania as the war came to a close. His father



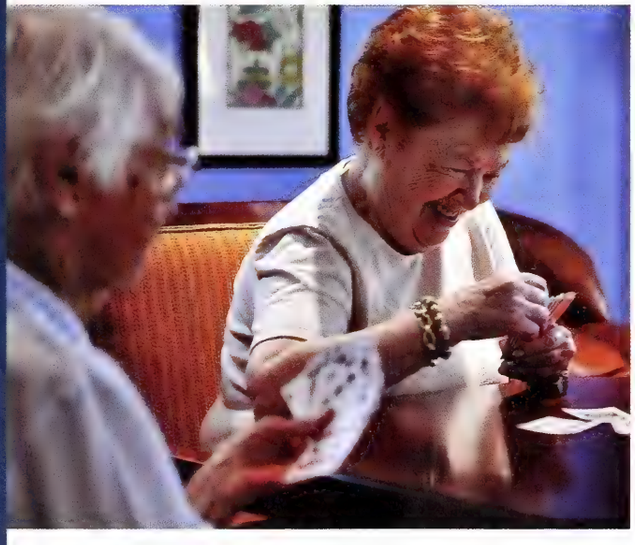
Technically it carried three.
But millions were on board.

JFK

The moon landing 40th anniversary.
See how it began at the
JFK Presidential Library and Museum.
Columbia Point, Boston. jfklibrary.org

Media Sponsors: WCVB TV BOSTON 5 THE PHOENIX

The Florida Alternative



Relax in your own private apartment furnished by Goddard House in Brookline. We'll add warmth to your short term stay with our own special mixture of three meals a day, personal care, 24-hour staffing, reminders for medication, stimulating programs, weekly housekeeping and ….a lively community of friends.

For a taste of Goddard House in Brookline call Emily Judd at 617.731.8500 x105 or take a tour at www.goddardhouse.org

GODDARD HOUSE IN BROOKLINE
The Recipe for Living

ASSISTED LIVING SHORT TERM STAYS - *The Recipe for Living*

and brother had died in concentration camps; his mother, a doctor, survived Auschwitz in part because her medical training was valuable. (She lived many more years.)

When "normal" life resumed in war-ravaged Budapest, Ligeti returned there to enroll at the Franz Liszt Academy, where he worked with Sándor Veress and came into contact with Zoltán Kodály, who arranged for him a position as a theory instructor. (Bartók died in New York in 1945 before he could fulfill Hungary's hopes for his return.) He also met the composer and pianist György Kurtág, who became a lifelong friend. As the 1940s continued, the increasing political and military presence of the Soviets became as oppressive in its way as the war had been. Ligeti himself was initially sympathetic to communism, which (in theory) represented a utopian ideal hostile to fascism and anti-Semitism. As Soviet control became more pervasive, however, the differences between the previous occupation and the present one became less clear. Ligeti has commented that many of the details of genuine folk styles—unusual scales, microtonality, rhythmic irregularity, and so forth—were unpalatable for the conservative natures of those in control of musical performances; only a watered-down, stylized folk music was acceptable. Even Bartók's music was suppressed. Ligeti's style changed from willing compliance with social realist strictures to a more abstract, progressive approach, virtually guaranteeing that his music would not be performed.

The *Romanian Concerto* (1951) is one of a few pieces extant from the period before Ligeti left Hungary in 1956; much better known are his Cello Sonata, String Quartet No. 1, and Six Bagatelles for Wind Quintet. The Bagatelles are re-scorings of six of ten pieces from *Musica ricercata* for solo piano, which also sees frequent performances. While the effects of Ligeti's immersion in the music of his environs on the border of Romania and Hungary are present virtually throughout his career, they are naturally most readily audible in his music of this time, which explicitly reflects an acknowledgement of, but also clearly a questing beyond, the influence of Kodály and Bartók.

According to his biographer Richard Steinitz, Ligeti wrote the *Romanian Concerto* while living in the environs of Rákóczy Castle in northeast Hungary, where there were residences available for artists who needed a break from the difficulties of their usual situations. Ligeti discovered some of the piece's themes while transcribing Romanian folk music from wax cylinders in Bucharest, but much of it is original music written in the style of his Romanian models, much as Stravinsky and Bartók borrowed elements of authentic folk music to achieve a kind of universal vernacular. Steinetz also reports that the score was evidently lost, but was reconstructed from parts in the 1960s, and according to the composer was premiered publicly in Evanston, Illinois. Ligeti's current publisher, Schott International, shows a public premiere date of August 21, 1971, in the Gibraltar School Auditorium as part of the Peninsula Music Festival in Fish Creek, Wisconsin, with Thor Johnson conducting the Festival Orchestra. But Rachel Beckles Willson, researching her 2007 book *Ligeti, Kurtág, and Hungarian Music During the Cold War*, located a works list from the early 1950s by Ligeti himself indicating public performances in Hungary between 1951 and 1953. Also rediscovered by Beckles are minutes from meetings of the

Brigham Urogynecology Group

proudly supports the

Boston Symphony Orchestra

The Division of Urogynecology at BWH offers advanced diagnosis and treatment for women with incontinence and other urogynecologic conditions.

Contact us at **www.brighamandwomens.org/urogynecology** or **(617) 732-4838**

BWH BRIGHAM AND WOMEN'S HOSPITAL

A FOUNDING MEMBER OF PARTNERS HEALTHCARE

RING IN SPRING WITH BAROQUE'S BIG GUN:

BACH



conducted by Harry Christophers

Featuring Bach cantatas and motets as well as the beloved Brandenburg Concerto no. 5.

Fri, Apr 30 at 8pm
Sun, May 2 at 3pm
Symphony Hall

Handel and Haydn Society

HARRY CHRISTOPHERS
Artistic Director

You won't want to miss this!
Call 617 266 3605 or visit
www.handelandhaydn.org

LUXURY RAFFLE
Five great prizes for one great cause.
www.handelandhaydn.org/raffle



Rákóczy Castle in Sárospatak, Hungary, where Ligeti wrote the "Romanian Concerto"

Musicians' Union showing that the piece was considered for the prestigious First Hungarian Music Week, but rejected.

The piece is in four movements, which can be heard as pairs of slow-fast episodes, like the form of the Hungarian *verbunkos* or *csárdás*. The first two are orchestrations of two pieces for two violins, Ballad and Dance, written in 1950 in a style more conservative even than Kodály's. The melancholy first movement is scored for strings, woodwinds, and horns. Trumpet and percussion join for the romping second movement. The second pair of movements features an element that Ligeti would explore to a much greater extent in later years, that of the natural harmonic series (as opposed to the tempered harmonic series of the Western chromatic tuning system). The third movement, tied to the second via a sustained G in the clarinets, gets underway with a solo horn call. The horns here are to be played in "natural" fashion, that is, without using the valves or hand-stopping needed to make their harmonic series comply with the tuning of the rest of the orchestra. The third horn, seated separately from the solo, plays the role of echo, as though answering the soloist from across a mountain ridge or plain. English horn offers responsorial commentary, accompanied freely by the violas. Finally the whole string body joins in the series of exchanges. The finale begins with insistent muted trumpets and a snare drum shot, rushing strings leading to blistering solo passages for various instruments, a violin in the lead. The solo passages and accompanying orchestral textures evoke the free and fiery music of the Gypsy taraf bands of Central Europe.

The *Romanian Concerto* was one of many of Ligeti's works whose fate as a concert piece suffered because of the political instability of Hungary under the control of the Soviet Union, and because of the composer's precipitous flight from his home country to Vienna in 1956. This and other works of Ligeti's early years, such as the frequently performed Bagatelles for woodwind quintet and the String Quartet No. 1, not only reveal where the composer's roots lay, but also, as one surveys his music over the fifty years from that

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MILTON, MASSACHUSETTS



$1,775,000. Enchanting residence on fabled Adams Street. An octagonal front porch introduces this home with a flowthrough front hall drawing attention to the back deck and gardens. Features include a theater, game room, lap pool and a duo of wine cellars. **Josephine McCloskey / Julianne Bridgeman, (617) 696-4430**

BOSTON, MASSACHUSETTS



$3,925,000. This ninth-floor residence has been tastefully renovated and showcases skyline views from the formal living room and the paneled library. This full-service residential building offers valet garage parking, 24-hour concierge and available services from the Taj Boston Hotel. **Bruce E. McLean, (617) 723-2737**

BROOKLINE, MASSACHUSETTS



$4,990,000. Unparalleled luxury awaits in prestigious Monmouth House, sited on a lush 19,500-square-foot lot just moments from Back Bay. This home's dramatic design and sweeping spaces underwent a thoughtful architectural renovation, completed in 2009. **Jayne Bennett Friedberg, (617) 796-6116**

JAMAICA PLAIN, BOSTON, MASSACHUSETTS



$1,425,000. Unsurpassed water views. This two-story penthouse residence (three bedroom/2.5 bath) overlooking Boston's Emerald Necklace. Gourmet kitchen, master suite, fireplace, private decks and semi-finished basement. Garage parking. Luxury amenities throughout. Minutes to downtown. An urban Eden. **Janet Deegan / Constance Cervone, (617) 522-4600**

CAMBRIDGE, MASSACHUSETTS



$2,650,000. This newly-renovated architect's showcase home in the prestigious Brattle/Huron Village neighborhood features a stunning and spacious kitchen/family room area with gas fireplace and glass doors to a raised patio, and is Leeds Silver Certified for energy saving features. **David Pap, (617) 844-2756**

BROOKLINE, MASSACHUSETTS



$3,795,000. Set amongst 14,000± square feet of meticulous gardens and mature landscaping, this stately residence enjoys views of historic Longwood Mall. The grand design of the home encompasses exquisite craftsmanship and custom millwork with understated elegance found throughout. **Ronni Casty, (617) 731-2447**

For information on the Previews International Program offered by Coldwell Banker Residential Brokerage, please call (800) 548-5003

www.NewEnglandMoves.com

© 2010 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation.
An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT, LLC.

time to his death, many of the aspects of his aesthetic that were considered so unique and new. It's of interest, for example, that his late-period Violin Concerto (1993) quotes a melody from his *Musica ricercata* for solo piano (1953); also that many of the distinctive textures that shocked audiences and brought fame to the composer in the 1960s, among them *Apparitions*, *Atmosphères* (used in the film *2001: A Space Odyssey*), and the Requiem, were derived from his study of Renaissance counterpoint. Although Ligeti attributed the intricate interlocking rhythmic patterns of the Horn Trio, Piano Etudes, and other late works in part to his discovery of Conlon Nancarrow and African rhythmic polyphony in the late 1970s, such patterns are already nascent in *Musica ricercata*, the 1960s organ works *Coulée* and *Continuum*, the clockwork music in the Chamber Concerto, and elsewhere. The conclusion to draw here is that György Ligeti—by most lights one of the greatest and most individual geniuses of 20th-century arts—was true to his own musical voice from beginning to end.

Robert Kirzinger

THE FIRST UNITED STATES PERFORMANCE OF LIGETI'S "CONCERT ROMÂNESC" *was likely one of the possibilities noted above: an Evanston, Illinois performance of unknown date, or an August 21, 1971, performance in the Gibraltar School Auditorium as part of the Peninsula Music Festival in Fish Creek, Wisconsin, Thor Johnson conducting the Festival Orchestra.*

THE ONLY PREVIOUS BOSTON SYMPHONY PERFORMANCES OF "CONCERT ROMÂNESC" *took place at Symphony Hall in March 2006, with David Robertson conducting.*



WOODSTOCK

Est. 1929

Creating and preserving wealth for more than seventy-five years

A wealth management firm providing highly personalized financial counseling and investment services to high net-worth individuals and their families, trustees, corporations and philanthropic institutions.

For more information, please contact Paul D. Simpson at 617.896.8531

27 School Street, Boston, MA 02108 | 617.227.0600 | www.woodstockcorp.com | psimpson@woodstockcorp.com

THIS MONTH

Music *at the* Gardner

World Class Concerts in an Intimate Setting



Sunday Concert Series • SUNDAYS AT 1:30PM

APRIL 18

Claremont Trio

Travels with the Claremonts: Czechoslovakia

Smetana, Dvořák

APRIL 25

Belcea String Quartet

Beethoven, Szymanowski, Bartók

MAY 2

Hahn-Bin, violin

Young Artists Showcase—First Prize Winner,
2009 Young Concert Artists International Auditions

Grieg, Ravel, De Falla, and more

MAY 9

Musicians from Marlboro

Boccherini, Stravinsky, Schubert

- Concerts every Sunday at 1:30pm, Sept to May
- Café open 11am-4pm
- Tickets online, by phone, or at the door
- Full schedule and FREE podcast at gardnermuseum.org

ISABELLA STEWART GARDNER MUSEUM

280 THE FENWAY BOX OFFICE 617 278 5156

WWW.GARDNERMUSEUM.ORG



Dmitri Shostakovich

Piano Concerto No. 1 in C minor, Opus 35, for piano, trumpet, and string orchestra

DMITRI DMITRIEVICH SHOSTAKOVICH was born in St. Petersburg, Russia, on September 25, 1906, and died in Moscow on August 9, 1975. He composed his Piano Concerto in C minor for piano, trumpet, and string orchestra, Opus 35, between March 6 and July 20, 1933. Shostakovich himself played the solo piano part in the work's premiere on October 15, 1933, in Leningrad, with trumpeter Alexander Schmidt and the Leningrad Philharmonic under the direction of Fritz Stiedry.

IN ADDITION TO THE SOLO PIANO, the score of Shostakovich's Piano Concerto No. 1 calls for a single trumpet and strings.

When Dmitri Shostakovich began composing what eventually became his First Piano Concerto in early March 1933, he was riding high. Not yet thirty years old, he had already achieved international acclaim for his First Symphony, completed when he was a mere youth of nineteen. Two more choral symphonies followed. A catchy song he wrote for the score of the 1932 propagandistic film *Counterplan* became a surprise pop hit. In December 1932 he finished an ambitious new opera, *Lady Macbeth of the Mtsensk District*, for which he (and many others) had high hopes. And on March 2, 1933, just a few days before he began work on the Piano Concerto, Shostakovich put the finishing touches on the last piece of a cycle of 24 Piano Preludes, Opus 34. He was full of energy and ideas, and rather pleased with himself.

True, his uncompromisingly avant-garde opera *The Nose* had run into severe problems with Soviet ideological censorship almost immediately after its 1930 premiere, an ominous sign of things to come. But in 1933, Soviet composers still enjoyed a certain degree of creative independence from the Communist government, now dominated by the despotic Josef Stalin. The situation would begin to worsen the following year, with the assassination of Leningrad Party boss Sergei Kirov and the official declaration of Socialist Realism as the mandatory (and heavily enforced) doctrine of Soviet culture. Still a few years away were the horrors of the Stalinist purges of artists and intellectuals, which would claim

CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

100 YEARS OF MUSIC EDUCATION

February 9th - June 15th 2010

A Centennial exhibition by Community Music Center of Boston at
the Boston Public Library's Rabb Auditorium Lobby (Copley Square).

Monday - Thursday: 9 a.m. - 9 p.m.
Friday & Saturday: 9 a.m. - 5 p.m.
Sunday (Oct. - May): 1 p.m. - 5 p.m.



Community Music Center of Boston | 34 Warren Avenue, Boston, MA | **tel:** 617-482-7494

some of Shostakovich's close friends. In the words of composer and Shostakovich biographer Krzysztof Meyer, Shostakovich had already been "sucked into the hellish machine of the Soviet Communist system"—although he did not seem to understand this fully in 1933, the calm before the storm.

With marriage to his longtime sweetheart Nina Varzar on May 13, 1932, Shostakovich's personal life had recently become more tranquil and (for the most part) happier. For the moment, his star was in the ascendant, and despite what his sister Maria called his "difficult and demanding" character and extreme mood swings, he seemed to be enjoying the ride.

In both good times and bad, the piano had always been something of a refuge for Shostakovich. He first studied the instrument with his mother at age nine. Later, at Petrograd (formerly St. Petersburg) Conservatory, he completed the piano course under the renowned Leonid Nikolayev before deciding to devote himself more completely to composition. According to his friend Lydia Zhukova, Shostakovich "was a wonderful pianist, with strong hands and his own precise and somewhat dry manner of playing." Other observers noted that he liked to treat the piano as a percussion instrument, and without sentimentality.

In the 1920s, Shostakovich played regularly as a piano accompanist for silent films in order to finance his studies, in the process becoming well acquainted with cinema and improvisation. So highly did the Conservatory faculty think of his piano skills that he was selected as a member of the Soviet team to compete in the Chopin Competition in Warsaw in 1927. Shostakovich's failure to distinguish himself there, however, was a source of considerable embarrassment, and led him to abandon his youthful dream of assuming the double role of keyboard virtuoso and composer (like Sergei Rachmaninoff). As time went on, he focused increasingly on composition and appeared as a pianist for the most part only when playing his own music.

Shostakovich's return to composition for the piano in 1932-33, after a five-year pause (his last work for the instrument had been the 1927 solo cycle *Aphorisms*), can be seen as a sort of interlude. Perhaps he was seeking some respite from the difficult collaborative work required for the music he had been producing for theater, ballet, and opera. According to some sources, Shostakovich decided to write the Opus 34 Preludes and the Opus 35 Piano Concerto (composed in rapid succession from December 1932 through July 1933) primarily as vehicles for himself, with which he could return to a more active performing career. Another Shostakovich biographer, Sophia Khentova, speculates that Shostakovich was seeking to "clear his mind" after finishing *Lady Macbeth of Mtsenk*, a big tragic opera set in pre-Revolutionary 19th-century Russia, by "returning to the present, to the world that he saw around him and in which he participated—the life of the twenties and the early 1930s." This may account for the topical, light, humorous, satirical, and electic personality of the Piano Concerto, at moments reminiscent of a silent movie chase scene or a circus sideshow, and much simpler in its musical language than the extremely dissonant, atonal score for *The Nose*.

Real *people.* Real *heroes.*

From public servants that fight for our rights, to caregivers that dedicate their lives to the service of others, some of our country's greatest heroes live or work at Life Care Centers of America's skilled nursing and rehabilitation facilities.

Life Care® Centers of America

www.LCCA.com

Joint Commission accredited



The Honorable George Bourque

City mayor for eight years, Fitchburg state representative for 22 years, and four-year resident of Life Care Centers of America

SKILLED NURSING • LONG-TERM CARE • REHABILITATION

11506



Shostakovich in the early 1940s with daughter Galya, wife Nina, and pigs

Initially, Shostakovich had considered writing a trumpet concerto for the distinguished Leningrad Philharmonic trumpeter Alexander Schmidt. But he found the technical challenges daunting, and so decided to add a piano and make it a double concerto for trumpet and piano. But eventually the piano took precedence in the composition, with the trumpet soloist playing a prominent but secondary role, producing a novel sonic combination. The spare orchestration (piano, trumpet, and strings, with no woodwinds or other brass or percussion) is quite unusual for Shostakovich, especially when compared to his previous two symphonies, written for large orchestra with chorus, and especially to the gigantic Fourth Symphony that came only three years later—one of the largest symphonies (both in length and personnel) ever composed. The small scale and frankly ironic intentions of the First Piano Concerto (it lasts just over twenty minutes) also depart markedly from—even poke fun at—the tradition of the blockbuster Russian romantic piano concerto handed down by Tchaikovsky and Rachmaninoff.

Shostakovich's models here are an entirely different cast of characters, all of them modernists: Igor Stravinsky, Sergei Prokofiev, Francis Poulenc, Maurice Ravel, Paul Hindemith. The idea for the unusual choice of instruments may have been inspired in part by Stravinsky's 1924 Concerto for Piano and Winds, which Shostakovich came to know in 1928. One also senses a certain kinship (particularly in the slow movement) with Ravel's 1932 Piano Concerto in G, an equally sunny and playful work without pretensions to profundity. And the use of varied musical material, from high to low, can be traced to Shostakovich's passionate love for the music of Gustav Mahler. As Mahler often does, Shostakovich here quotes from various sources, with intent of parody: Haydn's D major piano sonata, Beethoven's rondo *Rage over a lost penny*, a street song from Odessa. Echoes from jazz and the music hall also resound in what is an unabashed celebration of a hodge-podge of popular and classical styles.

For all of its irreverence, the Piano Concerto observes many of the rules of the genre. The

opening movement, firmly in C minor, uses traditional sonata form structure, contrasting a reflective first theme (announced at the outset by the almost unaccompanied piano soloist) with a dancelike second one. A slow waltz (sometimes called a "waltz-Boston") dominates the second movement, in ABA form; the return of the lovely main theme in the muted trumpet is a stroke of simple genius. After a tiny third movement (opening with an extended piano solo passage) that serves as little more than an interlude, the rambunctious fourth movement somersaults home to C minor. The piano cadenza that appears just before the end of the finale was added at the urging of pianist Lev Oborin, who insisted that a piano concerto would be incomplete without one. So Shostakovich obliged, using for the cadenza the theme of Beethoven's prankish Rondo a capriccio in G, Opus 129, *Rage over a lost penny*. The following coda proceeds to an affirmative conclusion in C major, propelled by the trumpet's comically insistent martial summons.

Boston University College of Fine Arts
School of Music and School of Theatre present
The BU Opera Institute and Chamber Orchestra in

Susannah

April 15-18, 2010



Music and Libretto by Carlisle Floyd
William Lumpkin, conductor
Sharon Daniels, stage director

Carlisle Floyd and Phyllis Curtin will be in residence; visit us online for information on pre-performance discussions. **www.bu.edu/cfa/events**

Tickets
$20 general public; $15 BU alumni, WGBH members, Huntington subscribers, students, and senior citizens

Box Office
www.BostonTheatreScene.com
or 617.933.8600

Boston University Theatre, Mainstage
264 Huntington Avenue,
Boston

Photo courtesy of Howard Gottlieb Archival Research Center, used with permission of Phyllis Curtin, from the collection of photographer Eugene Cook.

BOSTON UNIVERSITY

Shostakovich's performance of the piano solo part at the premiere in Leningrad was greeted with enormous enthusiasm and rapturous reviews. Just as he had hoped, the new concerto resuscitated his piano career and brought him engagements to play it all over the USSR. Oborin soon learned the piece and became one of its most active champions.

There was one odd postscript to the tale of the First Piano Concerto. At the time of its premiere, composer Sergei Prokofiev, Shostakovich's senior by fifteen years and a recognized master of the keyboard, was strengthening his ties to Soviet music and preparing for his move back to Russia a few years later. Prokofiev had been eager to hear Shostakovich's new concerto, so their mutual friend, the writer Alexei Tolstoy, arranged a lunch at his house and invited them both. As Solomon Volkov relates in his book *Shostakovich and Stalin*, after lunch the two composers played from their music on the piano. Shostakovich was highly complimentary about Prokofiev's performance of excerpts from his *Classical* Symphony. But when Shostakovich played his First Piano Concerto, Prokofiev's response was considerably less positive. As Alexei Tolstoy's son Dmitri later described, Prokofiev crossed his legs, draped his arm over the back of his chair, and said, "This work seemed immature to me, rather formless. As for the material, the concerto seems stylistically too motley to me. And not in a very good taste."

Prokofiev's impolitic remarks profoundly offended Shostakovich, writes Volkov, and led to their estrangement. "Eventually, superficial decorum was re-established, but the deep crack in the relationship of the two great composers remained."

Harlow Robinson

HARLOW ROBINSON, *Matthews Distinguished University Professor of History at Northeastern University, is the author of "Sergei Prokofiev: A Biography," "Russians in Hollywood, Hollywood's Russians," and other books. He lectures regularly for the Boston Symphony Orchestra, Lincoln Center, and the Metropolitan Opera Guild.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of Shostakovich's Piano Concerto No. 1 took place on August 16, 1986, at Tanglewood; the piano soloist was Viktoria Postnikova, the conductor Carl St. Clair (substituting for Gennady Rozhdestvensky). The only BSO performances of the work since then were subscription performances in April 1990 with pianist Emanuel Ax under the direction of Charles Dutoit, and a Tanglewood performance on July 25, 1992, with Emanuel Ax and conductor Robert Spano.*



AFTER A WHILE, THE ROLLER COASTER JUST ISN'T FUN ANYMORE

Perhaps you're ready for the thrill of steady financial performance?

Are those big drops beginning to make your stomach queasy? Turn to Fiduciary Trust. As an independent financial management company, our investment advice is custom-tailored to meet your needs, not Wall Street's or a corporate parent's. And for our clients that means fewer ups and downs.

Looking for advice you can trust? Visit us at fiduciary-trust.com or call Randy Kinard at 617-574-3432.

FIDUCIARYTRUST

REAP THE DIVIDENDS℠

Investment Management • Estate and Financial Planning
Corporate Trustee • Estate Settlement • Family Office Services
fiduciary-trust.com



Pyotr Ilyich Tchaikovsky

Symphony No. 2 in C minor, Opus 17, "Little Russian"

PYOTR ILYICH TCHAIKOVSKY was born at Kamsko-Votkinsk, Vyatka Province, Russia, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He composed his Symphony No. 2 between June and December 1872, and it was first performed on January 26, 1873, in the seventh symphony concert of the Moscow branch of the Russian Musical Society, with Nicholas Rubinstein conducting. The symphony was dedicated to the Imperial Russian Musical Society. This version, however, was published only in a piano-duet arrangement made by the composer, and not in full score or parts. In late 1879, Tchaikovsky began a major revision, completing that in early 1880. This version was published by Bessel in score, parts, and a four-hand arrangement in 1880, and was first performed on January 31, 1881, in St. Petersburg, with K.K. Zike conducting, in the tenth symphony concert of the Russian Musical Society. It is the revised 1880 version that is the standard performing edition.

THE SCORE OF TCHAIKOVSKY'S SYMPHONY NO. 2 calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, tam-tam, and strings.

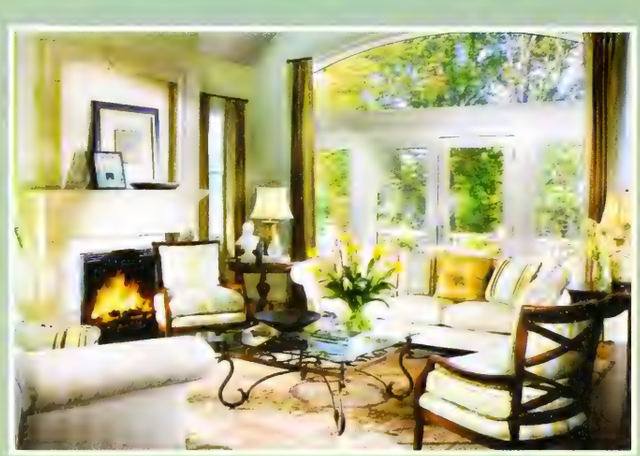
First, about the unfortunate nickname of this charming, joyful symphony—"Little Russian" ("*Malorossiskaya*"). It was not Tchaikovsky, but the influential music critic Nikolai Kashkin (1839-1920) who bestowed this descriptive title on what is one of the composer's most cheerful and extroverted compositions. Kashkin suggested the moniker in his 1896 book *Memories of Tchaikovsky* because the Symphony No. 2 draws heavily on Ukrainian folk tunes, and somehow the label stuck. The Russian adjective he used—"*Malorossiskaya*"—does indeed translate literally into English as "Little Russian," but really means "Ukrainian."

For Ukrainians, however, the term "*Malaya Rossiya*" ("Little Russia") was a source of shame and embarrassment. This was especially true in the late nineteenth century, when the Russian government, afraid of the Ukrainian nationalist movement, enacted severe anti-Ukrainian language policies. Use of the terms "Ukraine" (*"Ukraina"*) and "Ukrainian"

Stately Meets State-of-the-Art



The Woodlands at Belmont Hill.



Two- and three-bedroom luxury townhomes ~
Surrounded by nature, yet just nine miles from Boston.

Visit our designer model homes open daily
from 10 a.m. to 5 p.m. *(Thursdays by appointment only)*
or call **617-489-4898** for a private showing.

3 Stables Way, Belmont, MA 02478
www.TheWoodlandsAtBelmontHill.com

Proudly presented by Northland Residential Corporation, [illegible] grand premier development of [illegible]

was actually banned between 1863 and 1905. Because it was associated with Tsarist oppression and Great Russian chauvinism, the word "*Malaya Rossiya*" virtually disappeared (except in historical texts) during the Soviet era. And since the creation of an independent Ukraine in 1991, the term has become so pejorative that you'd be likely to get a black eye if you used it on the streets of Kiev. Whether Tchaikovsky would have approved of Kashkin's label we will never know, since the composer died three years before it was first suggested.

We do know that Tchaikovsky was in fact very fond of Ukraine, and spent a good deal of time there. After her marriage, his beloved sister Alexandra (Sasha) lived in Ukraine at her husband's estate near Kamenka, not far from Kiev, and Tchaikovsky frequently spent summers there, often with other members of his family present. Kamenka became a kind of second home and refuge for the chronically wandering composer. It was also there, in the lush Ukrainian countryside, that he began work on a new symphony, during a month-long stay in early summer 1872.

The work continued after Tchaikovsky returned to Moscow in the autumn and took up residence in a new apartment with two male servants and a dog he had found on a Moscow street. In November he wrote to his brother Modest that "the symphony which I am just finishing has so occupied me that I am in no state to undertake anything else. I think this is my best work with respect to perfection of form, a quality in which I have not shone before now." In December, while visiting St. Petersburg, Tchaikovsky performed the



All the bigwigs.



99.5 All Classical
A service of WGBH
On the radio & online at **995allclassical.org**

Think you know these composers' faces?
E-mail us at **bigwigs@wgbh.org** for the answers!



Tchaikovsky and his brothers

new symphony on the piano at a party held at the home of Nikolai Rimsky-Korsakov, one of the most important members of the so-called "Mighty Handful" group of Russian nationalist composers and a professor at St. Petersburg Conservatory. The reaction of those present was overwhelmingly positive: "The whole company nearly tore me to pieces in rapture, and Mme. Korsakov, with tears in her eyes, asked if she might arrange it for piano duet." The first public performance of the Symphony No. 2 on January 26, 1873, was an unqualified success, and others soon followed.

So pleased was Tchaikovsky with the warm reception that he wrote to his brother and confidant Modest, not entirely in jest, that "in general, the time is drawing near when Kolya, Tolya, Ippolit, and Modya will no longer be the Tchaikovskys, but merely the brother of *the* Tchaikovsky. I shall make no secret of the fact that this is the desired end of all my efforts. To grind into the dust everything around one by one's own greatness—is not this supreme pleasure?! So tremble, for soon my fame will crush you."

But the chronically insecure Tchaikovsky would never be pleased with himself or his work for very long. He had expressed dissatisfaction with the first three movements in a letter to the critic Vladimir Stasov the day after the very first performance; so when the publisher Bessel failed to publish the score of the 1872 version as promised, Tchaikovsky decided in 1879 to undertake a major revision of the Symphony No. 2. Most of the work was done quickly in Rome in December 1879. Writing to Bessel in early January 1880, Tchaikovsky reported on the changes he had made:

> 1. I have composed the first movement afresh, leaving only the introduction and coda in their previous form. 2. I have rescored the second movement. 3. I've altered the third movement, shortening and rescoring it. 4. I've shortened the finale and rescored it.

Composer Sergei Taneyev (and Kashkin) disliked the changes Tchaikovsky had made, finding the original version far superior. Not everyone was so discerning, however: when

At Brookhaven, lifecare living is as good as it looks.



Brookhaven at Lexington offers an abundance of opportunities for intellectual growth, artistic expression and personal wellness. Our residents share your commitment to live a vibrant lifestyle in a lovely community.

Call today for a tour!
781.863.9660 • 800.283.1114
www.brookhavenatlexington.org

BROOKHAVEN
AT LEXINGTON
A Full-Service Lifecare Retirement Community

carf

EQUAL HOUSING OPPORTUNITY



ROCKPORT MUSIC

OPENING IN JUNE 2010
THE SHALIN LIU PERFORMANCE CENTER
An intimate, 330-seat concert hall with magnificent views of the ocean – located in downtown Rockport, Massachusetts.

ROCKPORT CHAMBER MUSIC FESTIVAL
DAVID DEVEAU, ARTISTIC DIRECTOR
29TH SEASON
World-renowned soloists and ensembles
20 Concerts | June 10 – July 18, 2010

NEW! **ROCKPORT MUSIC PRESENTS**
Outstanding jazz, folk, and world music artists
4 Concerts | July 24 – August 8, 2010

INFORMATION 978.546.7391 WWW.ROCKPORTMUSIC.ORG

the new version was performed in Russia in 1881, none of the critics apparently noticed the revisions.

Rimsky-Korsakov and his crowd admired Tchaikovsky's Symphony No. 2 for its extensive use of Ukrainian and Russian folk tunes as basic thematic material, since they believed that the new Russian national music should exploit the empire's rich tradition of folk song and folk dance. The first movement opens with a lengthy introduction based on the Ukrainian version of a well-known Russian folk song, "Down along the Volga" ("*Vniz po matushke po Volge*"), which then reappears briefly in the development section. In the following Andantino marziale, Tchaikovsky includes a short quotation from the Russian folk song "Spin, oh my spinner," contrasted with the wedding march from his early unproduced opera *Undine*. Only the third-movement scherzo lacks authentic folk material, although the central Trio section strives for a "folk-like" sound.

The brilliant fourth-movement finale especially dazzled the "Mighty Handful" group, with its twenty-four toe-tapping variations on the Ukrainian folk song "The Crane" ("*Zhuravel*"), constructed with the same "changing background" technique used by Mikhail Glinka in his treatment of a folk tune in his orchestral tone poem *Kamarinskaya*. What is unusual here is the use of a folk tune not just as ornament or introduction, but as the main subject of a sonata-form finale movement. While admitting that the Symphony No. 2 "does not probe the psychological depths in the manner of his later symphonies," musicologist Edward Garden observes that it does succeed in penetrating to the essence of Russian folk song perhaps even more successfully than the symphonies of Borodin and Rimsky-Korsakov.

Harlow Robinson

THE FIRST AMERICAN PERFORMANCE OF TCHAIKOVSKY'S SYMPHONY NO. 2 *took place on December 7, 1883, with Leopold Damrosch conducting the Symphony Society of New York at Steinway Hall. Damrosch also led that same orchestra in the first Boston performance on December 9, 1891, at the Music Hall.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of Tchaikovsky's Symphony No. 2 were led by Emil Paur in February 1897, subsequent BSO performances being led by Igor Stravinsky (in January 1941 in Boston and Cambridge, and a single, later performance in Newark, N.J., in February 1949), Richard Burgin (in November 1945, February/March 1948, and February 1960), Carlo Maria Giulini (March 1962), Leonard Slatkin (January 1980), Seiji Ozawa (November, December, and January of the 1984-85 season, then at Tanglewood in 1992), and Hans Graf (the most recent Tanglewood performance, on August 15, 1999, and the most recent subscription performances, in November 2003).*



Fairmont
HOTELS & RESORTS

Mahler's No. 4 or Mozart's No. 40? At The Fairmont Copley Plaza, we appreciate all our guests' preferences.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

For reservations or more information, call 1 800 441 1414 or visit www.fairmont.com

To Read and Hear More...



The most recent and most comprehensive English-language biography of Ligeti is Richard Steinitz's *György Ligeti–Music of the Imagination* (Northeastern University Press, 2003), winner of the 2004 ASCAP Deems Taylor Award. Also worth seeking is Richard Toop's informative, enthusiastic volume in the wonderfully illustrated "20th-Century Composers" series (Phaidon paperback, 1999). Paul Griffiths's *György Ligeti*, originally published in 1983 but revised and updated extensively for a second edition in 1997, features Griffiths's usual perceptive and readable commentary on the major works as well as a brief interview with the composer (Robson paperback). Griffiths also wrote the article on Ligeti for the new (2001) edition of The New Grove Dictionary of Music and Musicians. The article for the 1980 edition of Grove is by Ove Nordall, the author of two earlier German-language books on the composer. Richard Dufallo's *Trackings* features an interview with Ligeti as well as reminiscences by Dufallo himself and interviews with many important composers of Ligeti's generation, including Boulez, Stockhausen, Kagel, Xenakis, Cage, and others (Oxford University Press, 1989). Rachel Beckles Willson's *Ligeti, Kurtág, and Hungarian Music During the Cold War* tackles the geographical and political context in which those two great composers worked in Hungary (Cambridge University Press). The primary publisher of Ligeti's music is Schott.

The only recording of *Concert Românesc* is the Berlin Philharmonic's under Jonathan Nott on volume II of "The Ligeti Project" (Teldec), an endeavor to record all of Ligeti's works with the composer's personal guidance. This disc also contains his *Atmosphères*, *Lontano*, *Apparitions*, and *San Francisco Polyphony*. Teldec more recently packaged its Ligeti series in a five-disc box set at budget price. The series began on the Sony Classical label, which released seven volumes including the opera *Le Grand Macabre*.

Robert Kirzinger



Relatively recent additions to the Shostakovich bibliography include *Shostakovich and Stalin* by Solomon Volkov (Random House), *Shostakovich and his World* by Laurel E. Fay (Princeton University Press), and *A Shostakovich Casebook* edited by Malcolm Hamrick Brown (Indiana University Press). Among other things, the last two of these continue to address issues of authenticity surrounding Volkov's earlier book, *Testimony: The Memoirs of Dmitri Shostakovich* as (ostensibly) related to and edited by Volkov, published originally in 1979 (currently available as a Faber & Faber paperback). Volkov's *Testimony* served as the basis for a 1988 Tony Palmer film starring Ben Kingsley as Shostakovich. Other



BY ITSELF, IT'S NOT MUCH.

But put it together with 87 others and you get an unforgettable sound.
And no other piano offers the performance and lasting value of a Steinway.

Visit an M. Steinert & Sons showroom near you to explore the world's finest pianos, including Steinway, Boston, Essex and Roland.

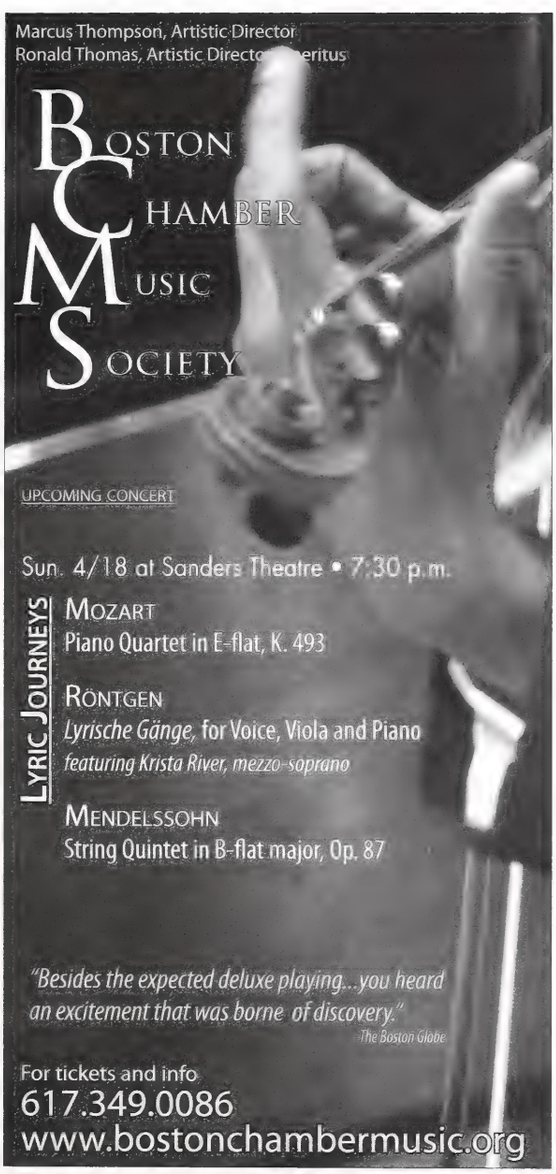


M. Steinert & Sons
Steinway & other pianos of distinction

800-944-2498
www.msteinert.com
Boston • Natick

important books on the composer include Elizabeth Wilson's *Shostakovich: A Life Remembered*, now in a second edition published in 2006 (Princeton University paperback); Laurel E. Fay's *Shostakovich: A Life* (Oxford University paperback), and the anthology *Shostakovich Reconsidered*, written and edited by Allan B. Ho and Dmitry Feofanov (Toccata Press). Boris Schwarz's Shostakovich entry from the 1980 Grove Dictionary was reprinted in *The New Grove Russian Masters 2* along with the 1980 Grove articles on Rimsky-Korsakov, Scriabin, Prokofiev, and Rachmaninoff (Norton paperback). The Shostakovich article in the 2001 revised Grove is by David Fanning, with a work-list by Laurel E. Fay. Michael Steinberg's program note on Shostakovich's Piano Concerto No. 1 is in his compilation volume *The Concerto–A Listener's Guide* (Oxford University paperback).

Marc-André Hamelin recorded Shostakovich's Piano Concerto No. 1 with Andrew Litton conducting the BBC Scottish Symphony Orchestra (Hyperion). The composer himself is soloist in a recording he made with André Cluytens and the ORTF National Orchestra





DEPOSIT & CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT & TRUST • COMMERCIAL BANKING



Philanthropic giving is always welcome, regardless of what form it takes. Boston Private Bank & Trust Company's **Donor Advised Fund** is a simple and flexible tool that makes charitable giving easier than ever. It enables you to set aside funds and recommend grants to qualified nonprofit organizations according to your interests and on your timetable, all while realizing a tax benefit. It is just one of the ways we make the connections that count—connections to the financial expertise you need, and a personal connection that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Richard MacKinnon, Senior Vice President, at (617) 912-4287
or rmackinnon@bostonprivatebank.com

Investments are not FDIC insured, have no Bank guarantee, are not a deposit, and may lose value.

(EMI "Great Recordings of the Century"). Other recordings feature Martha Argerich's with Alexander Vedernikov and the Svizzera Italiana Orchestra (EMI), Leif Ove Andsnes with Paavo Järvi and the City of Birmingham Symphony Orchestra (EMI), Yefim Bronfman with Esa-Pekka Salonen and the Los Angeles Philharmonic (Sony), and Evgeny Kissin with Vladimir Spivakov and the Moscow Virtuosi Chamber Orchestra (RCA).



David Brown's *Tchaikovsky*, in four volumes, is the major biography of the composer (Norton); the Symphony No. 2 is discussed in the first volume, "The Early Years, 1840-1874." More recently Brown has produced *Tchaikovsky: The Man and his Music*, an excellent single volume (512 pages) on the composer's life and works geared toward the general reader (Pegasus Books). It was Brown who provided the article on Tchaikovsky for the 1980 edition of The New Grove Dictionary of Music and Musicians. The article in the revised New Grove (2001) is by Roland John Wiley. Though out of print, John Warrack's *Tchaikovsky* is worth seeking both for its text and for its wealth of illustrations (Scribners). Warrack is also the author of the short volume *Tchaikovsky Symphonies & Concertos* in the series of BBC Music Guides (University of Washington paperback). Other books include Anthony Holden's *Tchaikovsky* (Bantam Press) and Alexandra Orlova's *Tchaikovsky: A Self-Portrait* (translated by R.M. Davison), an "autobiographical narrative" based on surviving documentation (Oxford). Also useful are David Brown's chapter "Russia Before the Revolution" in *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback) and Hans Keller's chapter on Tchaikovsky's symphonies in *The Symphony*, edited by Robert Simpson (Pelican paperback).

Claudio Abbado with the Chicago Symphony Orchestra (Sony), Mariss Jansons with the Oslo Philharmonic (Chando), Igor Markevitch with the London Symphony Orchestra (Philips), Riccardo Muti with the Philharmonia Orchestra (Brilliant Classics), and Yuri Temirkanov with the Royal Philharmonic Orchestra (RCA) all recorded Tchaikovsky's Symphony No. 2 as part of complete traversals of the composer's symphonies. Other recordings of the Symphony No. 2 include Leonard Bernstein's with the New York Philharmonic (Sony), Kurt Masur's with the Gewandhaus Orchestra of Leipzig (Warner Classics), and Evgeny Mravinsky's with the Leningrad Philharmonic (Brilliant Classics).

Marc Mandel



NICE PEOPLE ~ FINE MERCHANDISE
~ OLD-FASHIONED SERVICE ~
AND THE 2 BEST-LOOKING
GOLDEN RETRIEVERS YOU'VE EVER SEEN

Zareh INC.

ONE LIBERTY SQUARE
BOSTON, MA 02109
617-350-6070

New England's Largest Oxxford Dealer
Serving the Financial District since 1933

Guest Artists



Julian Kuerti

Now in his third season as an assistant conductor of the Boston Symphony Orchestra, Canadian conductor Julian Kuerti was appointed to that position by James Levine. He made his BSO debut with subscription concerts in March 2008 and has since led BSO concerts both at Symphony Hall and Tanglewood, including collaborations with pianists Leon Fleisher, Anton Kuerti, and Peter Serkin and cellists Lynn Harrell and Yo-Yo Ma. Most recently he led a program of Stravinsky, Rachmaninoff, and Shostakovich this past October, and performances of Beethoven's Fourth and *Eroica* symphonies later the same month as part of the BSO's complete cycle of Beethoven symphonies. Also this season he leads subscription concerts with the Montreal, Colorado, Utah, Winnipeg, and San Antonio symphony orchestras, among others. Last summer he led outdoor concerts with the National Arts Centre Orchestra and with the Montreal Symphony at the Lanaudière Festival. This spring he tours Europe with the Orchestre Philharmonique du Luxembourg and the Bochumer Symphoniker in Germany. Born in Toronto into a musical family, Julian Kuerti began his training on the violin. While completing an honors degree in engineering and physics at the University of Toronto, he was also concertmaster and soloist with various orchestras. After taking a year off and touring Brazil with Kahana, a Toronto-based world-music band, he began his conducting studies in 2000 at the University of Toronto. That summer he was accepted as a student at the renowned Pierre Monteux School for Conductors in Maine, where he studied with Michael Jinbo and Claude Monteux. He also studied with David Zinman at the American Academy of Conducting at Aspen, and with the acclaimed Finnish conductor/teacher Jorma Panula at the NAC Conductors

The Cambridge Homes.
Where both nature and knowledge flourish.



THE CAMBRIDGE HOMES
INDEPENDENT & ASSISTED LIVING
617-876-0369
Next to Mount Auburn Hospital
www.TheCambridgeHomes.org
EQUAL HOUSING OPPORTUNITY

THE **BSO** ONLINE

watch listen explore

BUY TICKETS • SUBSCRIBE • DONATE • PROGRAM LISTINGS
DOWNLOAD PODCASTS • HISTORICAL FACTS • BIOGRAPHIES

VISIT US AT **BSO.ORG**

what's new in music



PHOOLAN DEVI:
THE BANDIT QUEEN

Composed by Shirish Korde
Directed by Lynn Kremer

April 23 & 24, 2010 | 8 pm
Tsai Performance Center

Korde's world-premiere chamber opera dramatizes the life of Phoolan Devi, a fascinating and controversial figure whose turbulent life story exemplifies the violent tension between traditional values and modern notions of social justice.

BOSTON MUSICA VIVA
Richard Pittman
Music Director

For tickets,
visit www.bmv.org
or call (617) 354-6910

Programme in Ottawa. In 2005 he was one of two Tanglewood Music Center Conducting Fellows at the BSO's summer home, where he worked in master classes with James Levine, Kurt Masur, Stefan Asbury, and Rafael Frühbeck de Burgos, and led performances with the TMC Orchestra and TMC Fellows throughout the summer. That same year he finished his studies (begun in 2001) with Lutz Köhler at the University of the Arts Berlin. From 2005 to 2008 he served as founding artistic director and principal conductor of Berlin's Solistenensemble Kaleidoskop. He also served as assistant conductor to Iván Fischer and the Budapest Festival Orchestra, which he led in performances of Viktor Ullmann's opera *Der Kaiser von Atlantis* in the 2007-08 season.



Marc-André Hamelin

Known for his exploration of unfamiliar pianistic terrain, Marc-André Hamelin is also recognized worldwide for his performances of the classic repertoire. In summer 2009 he appeared at the Aspen, Ravinia, Salzburg, Aldeburgh, Domaine Forget, and Santa Fe Chamber Music festivals, and joined the New York Philharmonic for Gershwin's *Rhapsody in Blue* and *I've Got Rhythm* Variations. Highlights of 2009-10 include engagements with the symphony orchestras of Boston, Montreal, San Francisco, Minnesota, and Indianapolis, and recitals for the Philadelphia Chamber Music Society, San Francisco Performances, the Van Cliburn Foundation, La Jolla Music Society, Maine Center for the Arts, New York's 92nd Street Y, Club Musical de Quebec, and elsewhere. In Europe, Mr. Hamelin returns to Wigmore Hall and plays additional recitals in Amsterdam, Stuttgart, Glasgow, Berlin, and throughout Italy and Spain. Concerto dates include the BBC National Orchestra of Wales, Orquesta Sinfonica de Valencia, and the Berlin Radio Symphony Orchestra, with which he performs and records Strauss's *Burleske* and Max Reger's Piano Concerto. He also tours Australia in recital and orchestral performances. Recent notable appearances include multiple performances, in recital and with orchestra, at New York's Lincoln Center. Mr. Hamelin performs regularly throughout the United States and Europe, in Australia, and in the Far East. In March 2009 the Pro Musica Society of Montreal marked its 60th-anniversary season celebrating "The Art of Marc-André Hamelin" with a

BOSTON
SYMPHONY
ORCHESTRA
salutes



MetLife Foundation

**a leading foundation supporter of
BSO Youth Education Programs**

Recognizing the contribution the arts make to the health, vitality, and development of our communities, MetLife Foundation has made a significant commitment to assisting the BSO in making high-quality learning experiences in music and the arts available to schoolchildren statewide. MetLife Foundation's generous multi-year support has helped fund these youth programs over the past seven years.



A variety of BSO K-12 education programs serve over 32,000 students (as well as hundreds of teachers) across the Commonwealth, providing substantive, curriculum-integrated arts exposure and music education in the public schools and helping to ensure the continued role of music in public education. For program and teacher workshop information, please call the BSO's Education Office at 617-638-9300.

PHOTOGRAPHY: HELENE NORTON-RUSSELL

week of concerts featuring Mr. Hamelin in chamber music, a solo recital, and Beethoven and Haydn concertos. Throughout 2008-09 he toured with the Takács String Quartet, performing the Schumann Piano Quintet in North America and in Europe, and recording the work for Hyperion Records. In fall 2008 he toured Asia and Australia, performing with the orchestras of Singapore, Malaysia, and Melbourne, and finishing with two recitals in Hong Kong. Mr. Hamelin has performed recitals for Chicago Symphony Presents, Celebrity Series of Boston, WPAS in Washington, D.C., San Francisco Performances, Wigmore Hall's London Pianoforte Series, the Schubert Club in St. Paul, and the Irving S. Gilmore International Keyboard Festival, among others. Orchestral dates have included the Boston Symphony Orchestra, Montreal Symphony, National Arts Center Orchestra, New Jersey Symphony, North Carolina Symphony, Pacific Symphony, Philadelphia Orchestra, Saint Louis Symphony, San Francisco Symphony, and Seattle Symphony. Under exclusive contract with Hyperion Records, Mr. Hamelin has received eight Grammy nominations, including a 2008 nomination for "Marc-André Hamelin in a state of jazz." His latest release is a second volume of Haydn piano sonatas. His more than thirty-five Hyperion CDs encompass works by Alkan, Busoni, Godowsky, and Medtner, as well as Brahms, Haydn, Liszt, and Schumann. Mr. Hamelin was recently awarded a lifetime achievement prize by the German Record Critics Awards (Preis der deutschen Schallplatten-kritik). Marc-André Hamelin made his Boston Symphony Orchestra debut in July 2007 at Tanglewood, substituting on short notice for Leon Fleisher as soloist in Beethoven's Piano Concerto No. 5, *Emperor*. He performed Brahms's C minor piano quartet, Opus 60, with the Boston Symphony Chamber Players this past October and makes his BSO subscription series debut this week, performing Shostakovich's Piano Concerto No. 1 with Julian Kuerti conducting.



Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal contributions that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with the designation of Great Benefactor. For more information, please contact Elizabeth P. Roberts, Director of Development—Campaign and Individual Giving, at 617-638-9269 or eroberts@bso.org.

TEN MILLION AND ABOVE

Mr. Julian Cohen † • Fidelity Investments • The Linde Family Foundation • Ray and Maria Stata • Anonymous

SEVEN AND ONE HALF MILLION

Mr. and Mrs. George D. Behrakis •
Mr. John F. Cogan, Jr. and Ms. Mary L. Cornille

FIVE MILLION

Bank of America and Bank of America Charitable Foundation •
Paul and Catherine Buttenwieser • Germeshausen Foundation •
NEC Corporation • Stephen and Dorothy Weber • Anonymous

TWO AND ONE HALF MILLION

Mr. and Mrs. J.P. Barger • Peter and Anne Brooke •
Eleanor L. Campbell and Levin H. Campbell • Commonwealth of Massachusetts •
Cynthia and Oliver Curme/The Lost & Foundation, Inc. •
Alan J. and Suzanne W. Dworsky • EMC Corporation • Jane and Jack Fitzpatrick •
Susan Morse Hilles Trust • National Endowment for the Arts •
William and Lia Poorvu • Miriam and Sidney Stoneman † •
Estate of Elizabeth B. Storer • Anonymous

ONE MILLION

American Airlines • Mr. and Mrs. Harlan E. Anderson • Dorothy and David B. Arnold, Jr. • AT&T • The Bank of New York Mellon • Gabriella and Leo Beranek • Mr. William I. Bernell † • George and Roberta Berry • Alan S. and Lorraine D. Bressler • Jan Brett and Joseph Hearne • Chiles Foundation • Mr. † and Mrs. William H. Congleton • Country Curtains • John and Diddy Cullinane • Lewis S. and Edith L. Dabney • Mr. and Mrs. Stanton W. Davis † • Estate of Mrs. Pierre de Beaumont • Estate of Elizabeth B. Ely • John P. II and Nancy S.† Eustis • The Fairmont Copley Plaza Hotel and Fairmont Hotels & Resorts • Shirley and Richard Fennell • Estate of Verna Fine • Estate of Anna E. Finnerty • The Ann and Gordon Getty Foundation • Estate of Marie L. Gillet • The Gillette Company • Sophia and Bernard Gordon • Mrs. Donald C. Heath † • Estate of Francis Lee Higginson • Major Henry Lee Higginson † • Estate of Edith C. Howie • John Hancock Financial Services • Stephen B. Kay and Lisbeth L. Tarlow/The Aquidneck Foundation • Estate of Richard L. Kaye • George H.† and Nancy D. Kidder • Harvey Chet † and Farla Krentzman • The Kresge Foundation • Liz and George Krupp • Bill † and Barbara Leith • Liberty Mutual Foundation, Inc. • Estates of John D. and Vera M. MacDonald • Nancy Lurie Marks Family Foundation • Andrew W. Mellon Foundation • Kate and Al Merck • Mr. and Mrs. Nathan R. Miller • Mr. and Mrs. Paul M. Montrone • The Richard P. and Claire W. Morse Foundation • William Inglis Morse Trust • Mrs. Robert B. Newman • Mrs. Mischa Nieland and Dr. Michael L. Nieland • Megan and Robert O'Block • Mr. Norio Ohga • Carol and Joe Reich • Mr. and Mrs. Dwight P. Robinson, Jr. † • Susan and Dan Rothenberg • Estate of Wilhemina C. Sandwen • Dr. Raymond and Hannah H.† Schneider • Carl Schoenhof Family • Arthur I. Segel and Patti B. Saris • Kristin and Roger Servison • Ruth and Carl J. Shapiro • Miriam Shaw Fund • Sony Corporation of America • State Street Corporation • Thomas G. Stemberg • Dr. Nathan B. and Anne P. Talbot † • Caroline and James Taylor • Diana O. Tottenham • The Wallace Foundation • Roberta and Stephen R. Weiner • The Helen F. Whitaker Fund • Mr. and Mrs. John Williams • Estate of Mrs. Helen Zimbler • Anonymous (8)

† Deceased

Next Program...

Thursday, April 22, 8pm
Friday, April 23, 8pm
Saturday, April 24, 8pm
Tuesday, April 27, 8pm

BERNARD HAITINK conducting

STRAUSS "LE BOURGEOIS GENTILHOMME," ORCHESTRAL SUITE, OPUS 60

Overture to Act I (Jourdaine the Bourgeois)
Minuet
The Fencing-Master
Entrance and Dance of the Tailors
The Minuet of Lully
Courante
Entrance of Cléonte
Prelude to Act II (Dorantes and Dorimène, Count and Marchioness)
The Dinner (Table Music and Dance of the Kitchen Boy)

{ INTERMISSION }

MOZART VIOLIN CONCERTO NO. 5 IN A, K.219

Allegro aperto
Adagio
Tempo di menuetto—Allegro—Tempo di menuetto

LEONIDAS KAVAKOS

MOZART SYMPHONY NO. 35 IN D, K.386, "HAFFNER"

Allegro
Andante
Menuetto; Trio
Finale: Presto

PRE-CONCERT TALKS BY ELIZABETH SEITZ OF THE BOSTON CONSERVATORY

Following upon his concerts with James Galway in November, BSO Conductor Emeritus Bernard Haitink returns for the final two weeks of the 2009-10 season. Next week, the exciting Greek-born violinist Leonidas Kavakos, who has previously played Bartók and Brahms with the BSO, is soloist in Mozart's Violin Concerto No. 5, the last of the composer's concertos for the instrument, and famous particularly for its scintillating last movement, which earned the piece the nickname "Turkish." Mozart originally composed what was to become the vigorous *Haffner* Symphony as part of a six-movement serenade for the Haffner family, later extracting four movements to make a symphony for performance in Vienna. Richard Strauss's *Le Bourgeois Gentilhomme* Suite ("Der Burger als Edelmann," in German) assembles incidental music written in 1912 for a collaboration with Hugo von Hofmannsthal involving Molière's 1670 play of the same name.

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Sunday, April 18, 3pm
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

BARBER	*Summer Music*, for wind quintet
BOLCOM	*Serenata notturna*, for oboe and strings
BEETHOVEN	Septet in E-flat for winds and strings, Op. 20

Thursday 'A'	April 22, 8-10:05
Friday Evening	April 23, 8-10:05
Saturday 'A'	April 24, 8-10:05
Tuesday 'B'	April 27, 8-10:05

BERNARD HAITINK, conductor
LEONIDAS KAVAKOS, violin

STRAUSS	Suite from *Le Bourgeois Gentilhomme*
MOZART	Violin Concerto No. 5 in A, K.219
MOZART	Symphony No. 35, *Haffner*

Thursday 'C'	April 29, 8-10:05
Friday 'A'	April 30, 1:30-3:35
Saturday 'B'	May 1, 8-10:05

BERNARD HAITINK, conductor
EMANUEL AX, piano

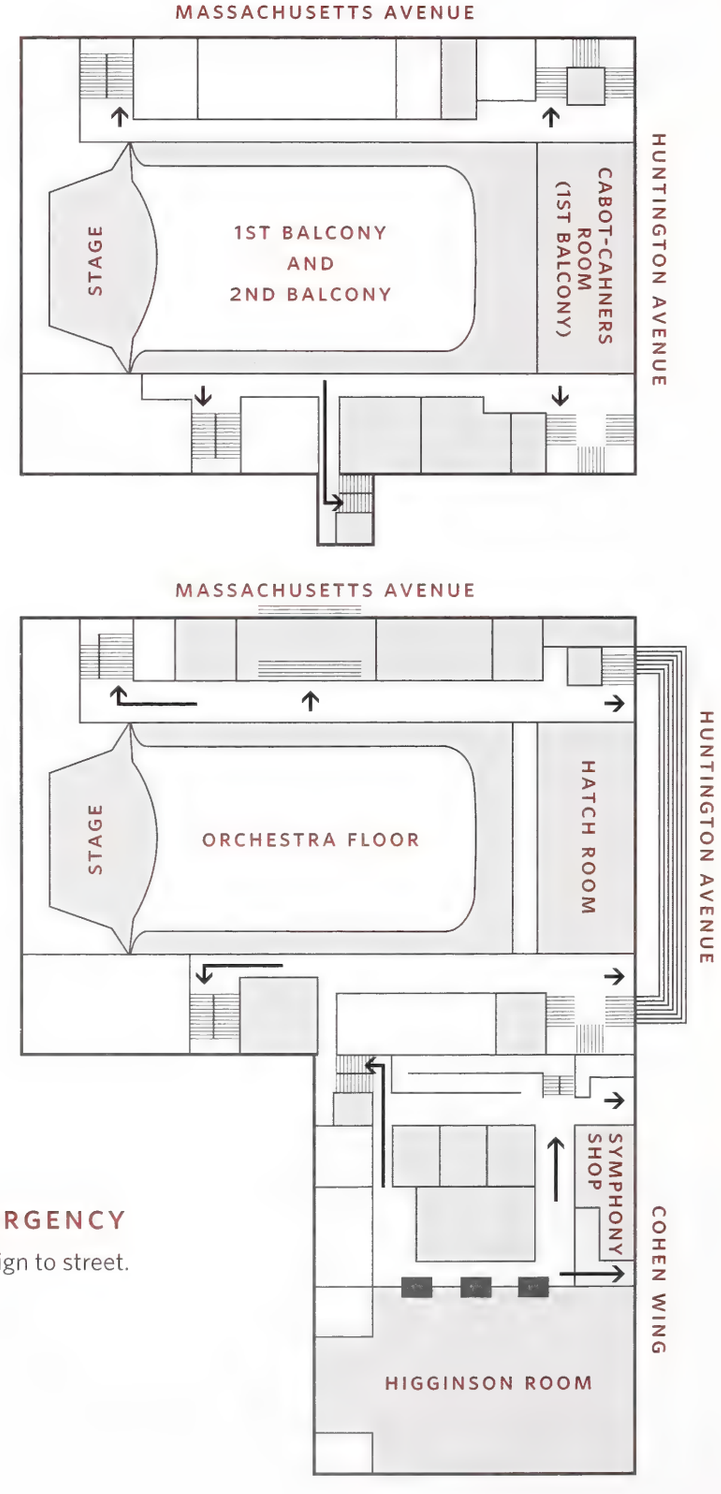
BEETHOVEN	*Leonore* Overture No. 2
BEETHOVEN	Piano Concerto No. 4
BARTÓK	Concerto for Orchestra

MCC
masculturalcouncil.org

Programs and artists subject to change.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

Symphony Hall Exit Plan



IN CASE OF EMERGENCY

Follow any lighted exit sign to street.
Do not use elevators.
Walk, do not run.

Symphony Hall Information

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

The Boston Symphony performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 11 a.m. until 6 p.m. Monday through Saturday. On concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WCRB All-Classical 99.5 FM.

BSO Friends: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9277 or e-mail bsobusinesspartners@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Cruise through the Winter in Style at North Hill

Imagine yourself with all the comforts and grandeur of an all-inclusive cruise vacation – in your own neighborhood!

Escape the New England winter doldrums...and enjoy the comfort of a fully furnished apartment home for a 90 day stay.



This offer includes:

- A luxury furnished apartment
- Daily gourmet dining and convenient take-out services
- Weekly housekeeping and linen service
- Concierge service
- Friendly and welcoming staff
- Covered underground parking
- Transportation to Needham, Wellesley and appointments
- An excellent library
- Common areas to sit and socialize
- Social events
- No snow shoveling
- New friends

Also enjoy the many dimensions of our innovative wellness program

- Heated pool, Jacuzzi and a host of aquatic classes
- Lifelong learning classes and lectures
- Cultural and arts opportunities
- Cardio, balance and strength exercise classes
- Yoga, Tai Chi, Feldenkrais
- Personal training and massage services
- Brain health programming and Posit Science "neurobics"
- Creative arts experiences
- Did we mention - no snow shoveling?!
- Really nice people!

Join more than 300 North Hill Residents as they sail smoothly through winter...



For further information on the cruise package, call Heather Parker at 781-433-6524 to learn more about reservations.

North Hill

Greater Boston's Premier Retirement Community

EQUAL HOUSING OPPORTUNITY

865 Central Avenue • Needham, MA 02492 • 781-433-6524 • www.northhill.org



The Boston Symphony Orchestra brings together many talents to create an extraordinary musical experience. At UBS, we understand that success relies on collaboration. It's why, as one of the world's leading financial firms, we work closely with our clients to deliver the customized solutions that help them pursue their goals. And it's why we celebrate the achievement of this outstanding orchestra along with you.

UBS is the season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

© UBS 2009. All rights reserved.



BOSTON SYMPHONY ORCHESTRA

2009-2010 SEASON | WEEK 24

Season Sponsor:

UBS

James Levine | Music Director
Bernard Haitink | Conductor Emeritus
Seiji Ozawa | Music Director Laureate

Silk twill scarves.

Boston

320 Boylston Street
(617) 482-8707

Hermes.com

HERMÈS
PARIS

HERMÈS, LIFE AS A TALE



Table of Contents | Week 24

15 BSO NEWS

23 ON DISPLAY IN SYMPHONY HALL

25 BSO MUSIC DIRECTOR JAMES LEVINE

28 THE BOSTON SYMPHONY ORCHESTRA

31 THIS WEEK'S PROGRAM

Notes on the Program

33 Richard Strauss

41 Mozart Violin Concerto No. 5

51 Mozart Symphony No. 35, "Haffner"

57 To Read and Hear More...

Guest Artists

61 Bernard Haitink

63 Leonidas Kavakos

66 SPONSORS AND DONORS

80 FUTURE PROGRAMS

82 SYMPHONY HALL EXIT PLAN

83 SYMPHONY HALL INFORMATION

THIS WEEK'S PRE-CONCERT TALKS ARE GIVEN BY ELIZABETH SEITZ OF THE BOSTON CONSERVATORY.

program copyright ©2010 Boston Symphony Orchestra, Inc.

design by Hecht Design, Arlington, MA
cover photograph by Stu Rosner

BOSTON SYMPHONY ORCHESTRA
Symphony Hall, 301 Massachusetts Avenue
Boston, MA 02115-4511
(617) 266-1492 bso.org

WHAT DO YOU PACK FOR A TRIP TO THE AFTERLIFE?



DIG DEEPER AT

THE SECRETS OF TOMB 10A

EGYPT 2000 BC

MUSEUM OF FINE ARTS, BOSTON

NOW THROUGH JUNE 27, 2010

mfa BOSTON

WWW.MFA.ORG

FREE WITH ADMISSION!
NO TICKETS REQUIRED

The exhibition is supported by
Bank of America

Major funding is provided by
The Calderwood Charitable Foundation.

Additional support for the exhibition is provided by
INSTITUTE of Museum and Library SERVICES

Above: Front side panel of outer coffin of Djehutynakht (detail), Egyptian, Middle Kingdom, late Dynasty 11–early Dynasty 12, 2010–1961 BC. Cedar. Harvard University–Boston Museum of Fine Arts Expedition.



A *unique* residence for teen and college-age women, specializing in Dialectical Behavior Therapy (DBT).

3East at McLean Hospital
Belmont, Mass.
877.967.7233 3East.org

3East
AT McLEAN HOSPITAL
acceptance • balance • change

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

PARTNERS HEALTHCARE

Healthy is

swaying to the music.

Fill in YOUR blank
bidmc.org



Beth Israel Deaconess
Medical Center



A teaching hospital of
Harvard Medical School



JAMES LEVINE, MUSIC DIRECTOR
RAY AND MARIA STATA MUSIC DIRECTORSHIP, FULLY FUNDED IN PERPETUITY

BERNARD HAITINK, CONDUCTOR EMERITUS
LACROIX FAMILY FUND, FULLY FUNDED IN PERPETUITY

SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

129th season, 2009–2010

TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Stephen B. Kay and Robert P. O'Block, Co-Chairmen • Edmund Kelly, Chairman-Elect •
Diddy Cullinane, Vice-Chairman • Roger T. Servison, Vice-Chairman • Vincent M. O'Reilly, Treasurer

George D. Behrakis • Alan Bressler • Jan Brett • Samuel B. Bruskin • Paul Buttenwieser •
Eric D. Collins • Cynthia Curme • Alan J. Dworsky • William R. Elfers • Judy Moss Feingold, ex-officio •
Nancy J. Fitzpatrick • Thelma E. Goldberg • Michael Gordon • Brent L. Henry • Charles H. Jenkins, Jr. •
John M. Loder • Carmine A. Martignetti • Robert J. Mayer, M.D. • Nathan R. Miller • Richard P. Morse •
Aaron J. Nurick, ex-officio • Susan W. Paine • Carol Reich • Edward I. Rudman • Arthur I. Segel •
Thomas G. Stemberg • Caroline Taylor • Stephen R. Weber • Stephen R. Weiner • Robert C. Winters

LIFE TRUSTEES

Vernon R. Alden • Harlan E. Anderson • David B. Arnold, Jr. • J.P. Barger • Leo L. Beranek •
Deborah Davis Berman • Peter A. Brooke • Helene R. Cahners • James F. Cleary • John F. Cogan, Jr. •
Mrs. Edith L. Dabney • Nelson J. Darling, Jr. • Nina L. Doggett • Mrs. John H. Fitzpatrick •
Dean W. Freed • Edna S. Kalman • George Krupp • Mrs. August R. Meyer • Mrs. Robert B. Newman •
William J. Poorvu • Irving W. Rabb • Peter C. Read • Richard A. Smith • Ray Stata •
John Hoyt Stookey • Wilmer J. Thomas, Jr. • John L. Thorndike • Dr. Nicholas T. Zervas

OTHER OFFICERS OF THE CORPORATION

Mark Volpe, Managing Director • Thomas D. May, Chief Financial Officer •
Suzanne Page, Clerk of the Board

BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Judy Moss Feingold, Chairman • William F. Achtmeyer • Noubar Afeyan • David Altshuler •
Diane M. Austin • Judith W. Barr • Lucille M. Batal • Linda J.L. Becker • George W. Berry • Paul Berz •
James L. Bildner • Mark G. Borden • Partha Bose • Anne F. Brooke • Stephen H. Brown •
Gregory E. Bulger • Joanne Burke • Ronald G. Casty • Carol Feinberg Cohen • Susan Bredhoff Cohen •
Richard F. Connolly, Jr. • Charles L. Cooney • Ranny Cooper • James C. Curvey • Gene D. Dahmen •
Mrs. Miguel de Bragança • Paul F. Deninger • Ronald F. Dixon • Ronald M. Druker • Alan Dynner •
Ursula Ehret-Dichter • John P. Eustis II • Joseph F. Fallon • Thomas E. Faust, Jr. • Steven S. Fischman •
John F. Fish • Myrna H. Freedman • Carol Fulp • Robert Gallery • Robert P. Gittens •
Carol Henderson • Susan Hockfield • Roger Hunt • William W. Hunt • Valerie Hyman •
Ernest Jacquet • Everett L. Jassy • Stephen J. Jerome • Darlene Luccio Jordan, Esq. • Paul L. Joskow •
Stephen R. Karp • Douglas A. Kingsley • Robert Kleinberg • Farla H. Krentzman • Peter E. Lacaillade •
Charles Larkin • Robert J. Lepofsky • Christopher J. Lindop • Nancy K. Lubin • Jay Marks •
Jeffrey E. Marshall • Joseph B. Martin, M.D. • C. Ann Merrifield • Dr. Martin C. Mihm, Jr. •
Maureen Miskovic • Robert Mnookin • Paul M. Montrone • Sandra O. Moose • Robert J. Morrissey •
Robert T. O'Connell • Peter Palandjian • Vincent Panetta, Jr. • Diane Patrick • Joseph Patton •



The more you get to know us, the more you'll know why the bond we have with our clients is so long-lasting. It's because we create deep and trusting relationships with each client.

After all, we've been right here in the heart of Boston for nearly two centuries, personally guiding both old and new generations of New Englanders with conservative, yet forward-thinking, investment management advice and sophisticated tax, trust and estate planning.

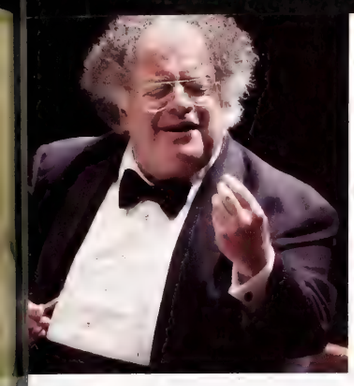
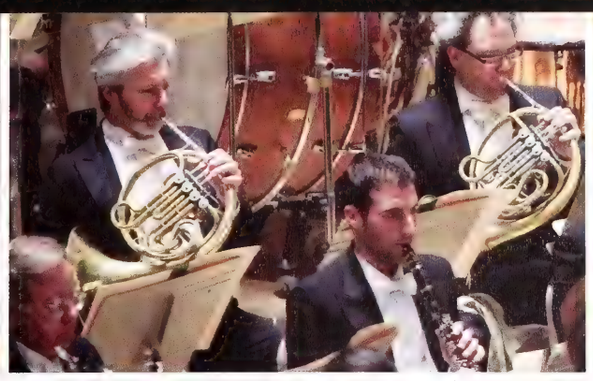
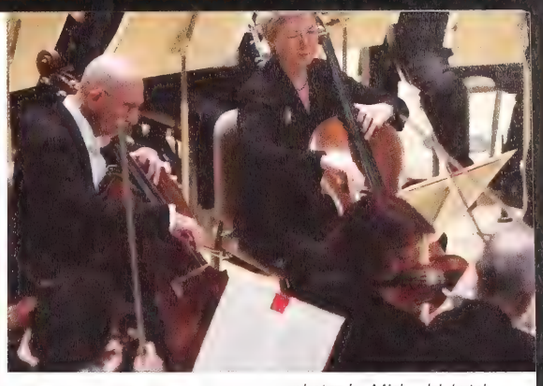
If you're attracted to the true value of an individual relationship with highly personalized service, please call Jay Emmons, Executive Vice President, today at 617-523-1635. At Welch & Forbes, we know wealth. And we know you.

WF

WELCH & FORBES LLC

Private Wealth Management since 1838

45 School Street, Boston Massachusetts 02108 **welchforbes.com**

photos by Michael J. Lutch

Ann M. Philbin • May H. Pierce • Claudio Pincus • Joyce L. Plotkin • Jonathan Poorvu • Dr. John Thomas Potts, Jr. • William F. Pounds • Dr. Tina Young Poussaint • Claire Pryor • Patrick J. Purcell • John Reed • Dr. Carmichael Roberts • Susan Rothenberg • Alan Rottenberg • Joseph D. Roxe • Kenan Sahin • Gilda Slifka • Christopher Smallhorn • Margery Steinberg • Theresa Stone • Patricia L. Tambone • Jean Tempel • Douglas Thomas • Mark D. Thompson • Albert Togut • Diana Osgood Tottenham • Joseph M. Tucci • Robert A. Vogt • David C. Weinstein • Christoph Westphal • James Westra • Patricia Plum Wylde • Dr. Michael Zinner • D. Brooks Zug

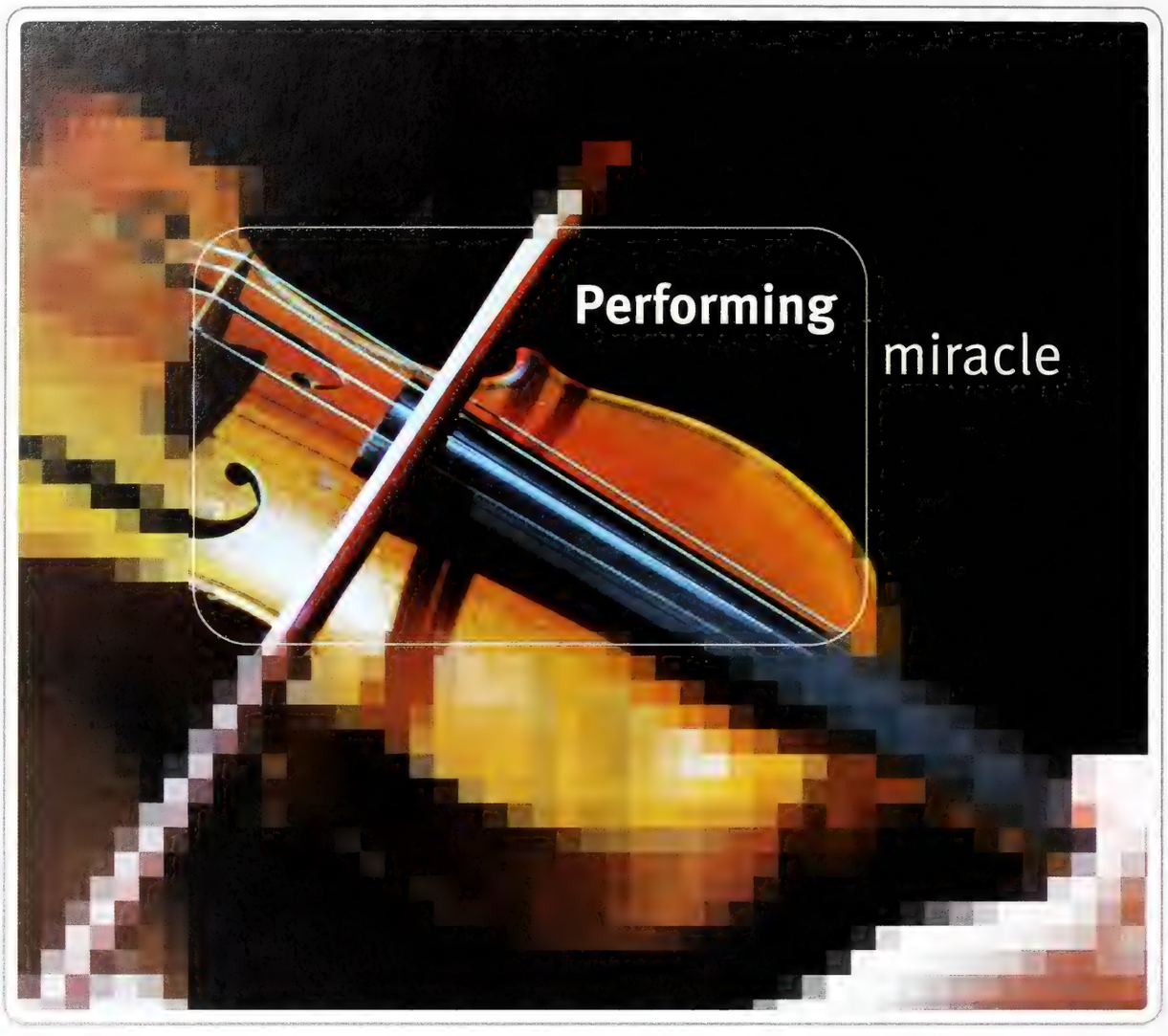
OVERSEERS EMERITI

Helaine B. Allen • Marjorie Arons-Barron • Caroline Dwight Bain • Sandra Bakalar • William T. Burgin • Mrs. Levin H. Campbell • Earle M. Chiles • Mrs. James C. Collias • Joan P. Curhan • Phyllis Curtin • Tamara P. Davis • Disque Deane • Betsy P. Demirjian • JoAnne Walton Dickinson • Phyllis Dohanian • Goetz B. Eaton • Harriett Eckstein • George Elvin • Pamela D. Everhart • J. Richard Fennell • Lawrence K. Fish • Peter H.B. Frelinghuysen • Mrs. Thomas Galligan, Jr. • Mrs. James Garivaltis • Dr. Arthur Gelb • Jordan Golding • Mark R. Goldweitz • Michael Halperson • John Hamill • Deborah M. Hauser • Mrs. Richard D. Hill • Marilyn Brachman Hoffman • Lola Jaffe • Michael Joyce • Martin S. Kaplan • Mrs. S. Charles Kasdon • Mrs. Gordon F. Kingsley • David I. Kosowsky • Robert K. Kraft • Benjamin H. Lacy • Mrs. William D. Larkin • Edwin N. London • Frederick H. Lovejoy, Jr. • Diane H. Lupean • Mrs. Charles P. Lyman • Mrs. Harry L. Marks • Joseph C. McNay • Albert Merck • John A. Perkins • Daphne Brooks Prout • Robert E. Remis • John Ex Rodgers • Roger A. Saunders • Lynda Anne Schubert • Mrs. Carl Shapiro • L. Scott Singleton • Charles A. Stakely • Patricia Hansen Strang • Samuel Thorne • Paul M. Verrochi • Robert A. Wells • Mrs. Joan D. Wheeler • Margaret Williams-DeCelles • Mrs. John J. Wilson • Richard Wurtman, M.D.

EXECUTIVE COMMITTEE OF THE BOSTON SYMPHONY ASSOCIATION OF VOLUNTEERS

Aaron J. Nurick, Chair • Charles Jack, Vice-Chair, Boston • Wilma Michaels, Vice-Chair, Tanglewood • Audley Fuller, Secretary • Richard Dixon, Co-Chair Education, Boston • Gerald Dreher, Co-Chair Membership Administration, Boston • Ellen Mayo, Co-Chair Community Outreach and Audience Development, Boston • Augusta Liebowitz, Co-Chair Education, Tanglewood • Alexandra Warshaw, Co-Chair Membership Administration, Tanglewood • Howard Arkans, Co-Chair Community Outreach and Audience Development, Tanglewood • William Ballen, Ushers and Programmers Liaison, Tanglewood • Ken Singer, Glass House Liaison, Tanglewood

EMC²
where information lives®



EMC is proud to support the Boston Symphony Orchestra.

The global icon of artistic virtuosity known as the Boston Symphony Orchestra is also the world's largest orchestral organization. The BSO understands the critical role information plays in its business, and turns to information infrastructure solutions from EMC to help keep its intricate operations a miracle of performance. We're proud to help the BSO bring the power of information to life—information that illuminates what's possible and that can move the world forward.

Learn more at www.EMC.com.

EMC², EMC, and where information lives are registered trademarks of EMC Corporation. All other trademarks used herein are the property of their respective owners.
© Copyright 2008 EMC Corporation. All rights reserved.

Administration

Mark Volpe, *Managing Director, Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity*

Anthony Fogg, *Artistic Administrator*

Marion Gardner-Saxe, *Director of Human Resources*

Ellen Highstein, *Director of Tanglewood Music Center, Tanglewood Music Center Directorship endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman*

Bernadette M. Horgan, *Director of Public Relations*

Thomas D. May, *Chief Financial Officer*

Kim Noltemy, *Director of Sales, Marketing, and Communications*

Bart Reidy, *Director of Development—Institutional Giving, Events, and Administration*

Elizabeth P. Roberts, *Director of Development—Campaign and Individual Giving*

Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, Senior Archivist • **Felicia Burrey Elder,** Executive Assistant to the Managing Director • Vincenzo Natale, Chauffeur/Valet • **Claudia Robaina,** Manager of Artists Services • **Benjamin Schwartz,** Assistant Artistic Administrator

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, Director of Concert Operations

H.R. Costa, Technical Director • **Leslie DeRoche,** Concert Operations Administrator • **Vicky Dominguez,** Operations Manager • **Jake Moerschel,** Assistant Stage Manager • **Leah Monder,** Production Manager • John Morin, Stage Technician • **Mark C. Rawson,** Stage Technician • **Mark B. Rulison,** Chorus Manager

BOSTON POPS

Dennis Alves, Director of Artistic Planning

Gina Randall, Administrative/Operations Coordinator • **Margo Saulnier,** Assistant Director of Artistic Planning • **Amanda Severin,** Manager of Artistic Services/Assistant to the Pops Conductor

BUSINESS OFFICE

Sarah J. Harrington, Director of Planning and Budgeting • **Mia Schultz,** Director of Investment Operations and Compliance • **Pam Wells,** Controller

Mimi Do, Budget Manager • **Thomas Engeln,** Budget Assistant • **Michelle Green,** Executive Assistant to the Business Management Team • **Karen Guy,** Accounts Payable Supervisor • **David Kelts,** Staff Accountant • **Minnie Kwon,** Payroll Associate • **John O'Callaghan,** Payroll Supervisor • **Nia Patterson,** Accounts Payable Assistant • **Harriet Prout,** Accounting Manager • **Teresa Wang,** Staff Accountant • **Audrey Wood,** Senior Investment Accountant

one night,
two great traditions

NEW ENGLAND COFFEE
Official Coffee
of Symphony Hall

"New England Coffee is delighted to be the Official Coffee of the Boston Symphony Orchestra and the Boston Pops. As a family-owned business for over 90 years, we share a commitment to quality and tradition that the BSO has championed for over 125 years. With these common values and a dedication to quality, we invite you to enjoy tonight's performance." - *Jim Kaloyanides*

PRESIDENT AND COO
OF NEW ENGLAND COFFEE



www.newenglandcoffee.com

DEVELOPMENT

Joseph Chart, Director of Major Gifts • **Nina Jung**, Director of Development Events and Volunteer Outreach • **Ryan Losey**, Director of Foundation and Government Relations • **Jennifer Roosa**, Director of Development Research and Information Systems • **George Triantaris**, Director of Principal and Planned Giving

Amanda Aldi, Data Project Coordinator • **Stephanie Baker**, Campaign Manager • **Susan Beaudry**, Manager of Tanglewood Business Partners • **Emily Borababy**, Manager of Development Communications • **Dulce Maria de Borbon**, Beranek Room Hostess • **Cullen E. Bouvier**, Donor Relations Officer • **Maria Capello**, Grant Writer • **Diane Cataudella**, Associate Director of Donor Relations • **Sabine Chouljian**, Manager of Development Events and Volunteer Services • **Kerri Cleghorn**, Associate Director, Business Partners • **Allison Cooley**, Associate Director of Society Giving • **Emily Diaz**, Donor Information and Data Coordinator • **Marcy Bouley Eckel**, Associate Director of Direct Fundraising • **Laura Frye**, Assistant Manager of Society Giving • **David Grant**, Development Operations Manager • **Barbara Hanson**, Major Gifts Officer • **Emily Horsford**, Manager of Donor Relations • **Sabrina Karpe**, Donor Relations Coordinator • **Angela Kaul**, Assistant Manager of Planned Giving • **Dominic Margaglione**, Donor Ticketing Associate • **Jill Ng**, Senior Major and Planned Giving Officer • **Madge Nimocks**, Development Communications Writer • **Suzanne Page**, Associate Director for Board Relations • **Emily Reeves**, Major Gifts Coordinator • **Amanda Roosevelt**, Executive Assistant • **Laura Sancken**, Coordinator, Development Events and Volunteer Services • **Joyce M. Serwitz**, Major Gifts and Campaign Advisor • **Alexandria Sieja**, Assistant Manager of Development Events and Volunteer Services • **Yong-Hee Silver**, Major Gifts Officer • **Kenny Smith**, Acknowledgment and Gift Processing Coordinator • **Stephanie J. Smith**, Annual Fund Project Coordinator • **Mary E. Thomson**, Associate Director of Corporate Giving • **Szeman Tse**, Assistant Director of Development Research • **Romain Tsiplakis**, Graphic Designer

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, Director of Education and Community Programs

Claire Carr, Manager of Education Programs • **Sarah Glenn**, Assistant Manager of Education and Community Programs • **Emilio Gonzalez**, Manager of Curriculum Research and Development • **Darlene White**, Manager, Berkshire Education and Community Programs

FACILITIES

C. Mark Cataudella, Director of Facilities

SYMPHONY HALL OPERATIONS **Christopher Hayden**, Facilities Manager • **Tyrone Tyrell**, Security and Environmental Services Manager

Charles F. Cassell, Jr., Facilities Compliance and Training Coordinator • **Stella Easland**, Switchboard Operator • **Michael Finlan**, Switchboard Supervisor • **Judith Melly**, Facilities Coordinator • **Shawn Wilder**, Mailroom Clerk

MAINTENANCE SERVICES **Jim Boudreau**, Electrician • **Thomas Davenport**, Carpenter • **Michael Frazier**, Carpenter • **Paul Giaimo**, Electrician • **Steven Harper**, HVAC • **Sandra Lemerise**, Painter • **Michael Maher**, HVAC **ENVIRONMENTAL SERVICES** **Landel Milton**, Lead Custodian • **Rudolph Lewis**, Assistant Lead Custodian • **Desmond Boland** • **Julien Buckmire** • **Claudia Ramirez Calmo** • **Angelo Flores** • **Gaho Boniface Wahi**

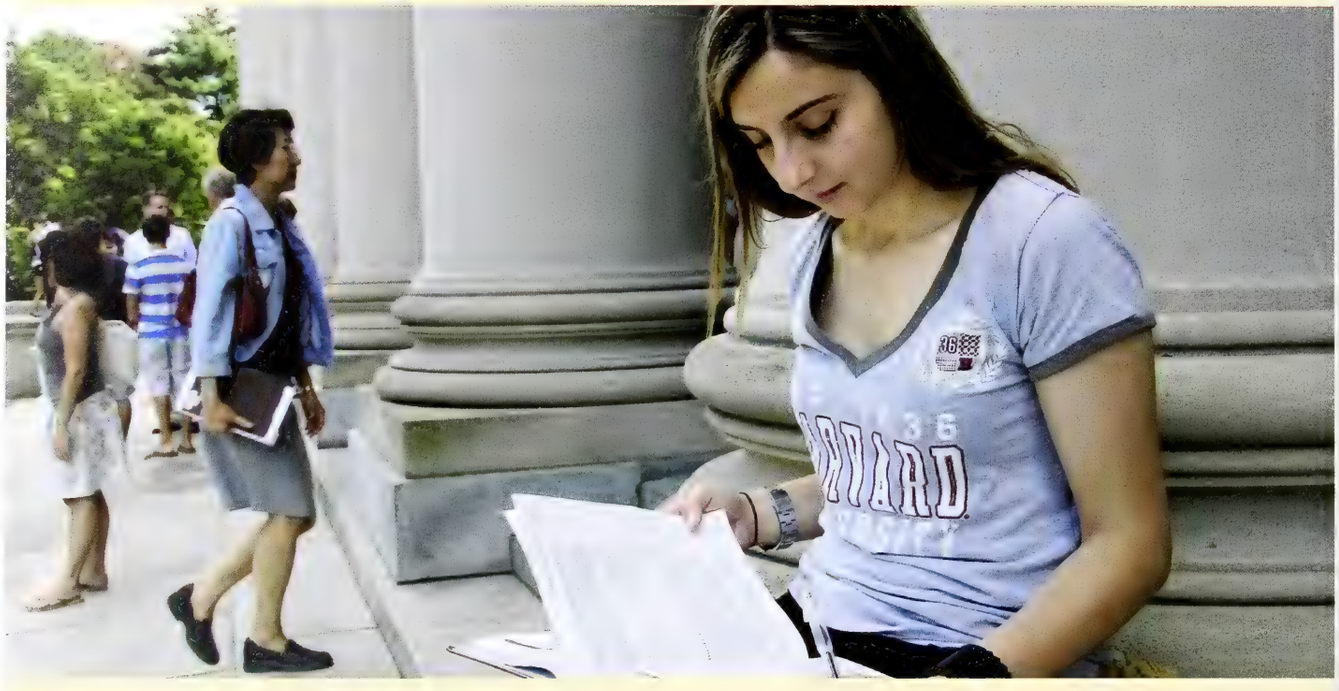
TANGLEWOOD OPERATIONS **Robert Lahart**, Tanglewood Facilities Manager

Ronald T. Brouker, Supervisor of Tanglewood Crew • **Maurice Garofoli**, Electrician • **Peter Socha**, Carpenter • **Robert Casey** • **Stephen Curley** • **Richard Drumm** • **Bruce Huber**

HUMAN RESOURCES

Susan Olson, Human Resources Recruiter • **Heather Mullin**, Human Resources Manager • **Kathleen Sambuco**, Benefits Manager

this summer | Harvard



Join a vibrant community of motivated students and distinguished faculty at Harvard Summer School.

- Courses on campus, online, and abroad
- Seven-week session
- Programs for high school and college students, and adults

HARVARD SUMMER SCHOOL

www.summer.harvard.edu

INFORMATION TECHNOLOGY

Timothy James, Director of Information Technology

Guy W. Brandenstein, User Support Specialist • **Andrew Cordero**, Manager of User Support • David Tucker, Infrastructure Systems Manager • **Brian Van Sickle**, User Support Specialist

PUBLIC RELATIONS

Kathleen Drohan, Associate Director of Public Relations • **Samuel Brewer**, Public Relations Assistant • Taryn Lott, Public Relations Supervisor

PUBLICATIONS

Marc Mandel, Director of Program Publications

Robert Kirzinger, Assistant Director of Program Publications—Editorial • **Eleanor Hayes McGourty**, Assistant Director of Program Publications—Production and Advertising

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, Ticket Operations Manager • **Helen N.H. Brady**, Director of Group Sales • **Alyson Bristol**, Director of Corporate Sponsorships • **Sid Guidicianne**, Front of House Manager • **James Jackson**, Call Center Manager • **Roberta Kennedy**, Buyer for Symphony Hall and Tanglewood • **Sarah L. Manoog**, Director of Marketing Programs • **Michael Miller**, Director of Ticketing

Caitlin Bayer, Subscription Representative • Megan Bohrer, Group Sales Coordinator • Gretchen Borzi, Marketing Production Manager • Rich Bradway, Associate Director of E-Commerce and New Media • Allegra Brooke, Corporate Sponsorship Coordinator • Lenore Camassar, Associate Manager, SymphonyCharge • Theresa Condito, Access Services Administrator/Subscriptions Associate • Susan Coombs, SymphonyCharge Coordinator • Jonathan Doyle, Junior Graphic Designer • Paul Ginocchio, Manager, Symphony Shop and Tanglewood Glass House • Erin Glennon, Graphic Designer • Randie Harmon, Customer Service and Special Projects Manager • Matthew Heck, Marketing Projects Coordinator • Michael King, Subscriptions Associate • Michele Lubowsky, Associate Subscriptions Manager • Jason Lyon, Group Sales Manager • Laura Maas, Merchandising Assistant • Ronnie McKinley, Ticket Exchange Coordinator • Maria McNeil, SymphonyCharge Representative • Michael Moore, E-Commerce Marketing Analyst • Doreen Reis, Marketing Coordinator for Advertising • Andrew Russell, Senior Manager, Corporate Sponsorships • Laura Schneider, Web Content Editor • Robert Sistare, Subscriptions Representative • Kevin Toler, Art Director • Himanshu Vakil, Web Application Lead • Stacy Whalen, Manager, Corporate Sponsor Relations

BOX OFFICE David Chandler Winn, Manager • Megan E. Sullivan, Assistant Manager

BOX OFFICE REPRESENTATIVES Mary J. Broussard • Arthur Ryan

EVENT SERVICES Kyle Ronayne, Director of Event Administration • **Tony Bennett**, Café Supervisor/Pops Service Staff Manager • Sean Lewis, Manager of Venue Rentals and Events Administration • Cesar Lima, Assistant Food and Beverage Manager • James Sorrentino, Bar Manager

TANGLEWOOD MUSIC CENTER

Andrew Leeson, Budget and Office Manager • Karen Leopardi, Associate Director for Faculty and Guest Artists • Michael Nock, Associate Director for Student Affairs • Gary Wallen, Manager of Production and Scheduling

Loving Life!

Alexander and Elinor Courtney, Fox Hill Village residents



Alexander and Elinor Courtney found an array of distinguished floor plans, friendly neighbors, onsite activities (movies, college courses, lectures, concerts) and each other at Fox Hill Village! Married nine years with twenty-one grandchildren between them, the Courtneys take advantage of the sprawling lawns and family friendly weekly barbeques Fox Hill hosts in the summer. An active schedule, convenient fitness center, Massachusetts General Hospital associated Wellness Clinic and superb dining exceed their highest expectations while impeccable security makes their travels to Alaska, Hawaii, and Vienna carefree.

Like Al and Elinor, come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premier retirement community. See why accommodation enhanced by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

To learn more, call us at 781-329-4433 or visit us on the web at:
www.foxhillvillage.com

Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)

BSO News

BSO Announces 2010-11 Subscription Season

The Boston Symphony Orchestra will open its 2010-11 subscription season on Saturday, October 2, at 6:30 p.m. when bass-baritone Bryn Terfel joins James Levine and the orchestra in an all-Wagner program to include vocal excerpts from *The Flying Dutchman*, *Die Walküre*, and *Die Meistersinger von Nürnburg* on a program with such favorite orchestral works as the "Ride of the Valkyries" and *Siegfried Idyll*. As the season proceeds, Music Director Levine will continue the orchestra's ongoing cycle of Mahler symphonies with performances of Mahler symphonies 2 (*Resurrection*), 5, and 9; will conduct the first three symphonies of composer John Harbison, initiating a two-year cycle to conclude in 2011-12 with the world premiere of Harbison's Symphony No. 6, newly commissioned by the BSO; will conduct a powerful double bill pairing Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle*; and will lead Schumann's symphonies 2 and 3 (*Rhenish*) to mark the 200th anniversary of the composer's birth. Guest conductors appearing with the BSO in 2010-11 will include Sir Colin Davis, Christoph von Dohnányi, Charles Dutoit, Sir Mark Elder, Rafael Frühbeck de Burgos, Lorin Maazel, Kurt Masur, John Nelson, David Robertson, British composer/conductor Thomas Adès, Bach specialist Masaaki Suzuki (who will lead the *St. John* Passion), the Finnish conductors Susanna Mälkki and Sakari Oramo, and new BSO Assistant Conductor Marcelo Lehninger. Guest soloists will also include, among others, pianists Jonathan Biss, Nelson Friere, Nicolas Hodges, Evgeny Kissin, Radu Lupu, Lars Vogt, and Christian Zacharias (in the dual role of conductor/pianist); violinists Anthony Marwood, Nikolaj Znaider, and Pinchas Zukerman; cellist Alban Gerhardt; and vocalists Michelle DeYoung, Albert Dohmen, Bernarda Fink, Christopher Maltman, Hanno Müller-Brachmann, and Kate Royal. Also among the featured soloists are BSO principals John Ferrillo, William R. Hudgins, and Elizabeth Rowe; the Tanglewood Festival Chorus will continue its 40th-anniversary celebrations by participating in BSO performances of Mahler's *Resurrection* Symphony, music from Falla's little-known *Atlàntida*, Stravinsky's *Oedipus Rex*, Bach's *St. John* Passion, and Berlioz's *Roméo et Juliette*. For complete details of the BSO's 2010-11 subscription season, please visit bso.org; or, to request a brochure, call (617) 266-1492, or write to BSO Marketing Department, 2010-11 Season Brochure, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

Upcoming "Symphony+" Events

"Symphony+" is a series of pre- and post-concert events that enhance the overall concert experience by connecting food, literature, and the performing and visual arts to BSO concerts at Symphony Hall. All events at Symphony Hall are free of charge to ticket holders; off-site events require an additional charge. This week's "Symphony+" events are end-of-season post-concert receptions in Higginson Hall immediately following the BSO concerts on Friday afternoon, April 23, and Tuesday night, April 27. To learn more about "Symphony+," please visit bso.org.

P A S S I O N



It's at the heart of their performance. And ours.



Each musician reads from the same score, but each brings his or her own artistry to the performance. It's their passion that creates much of what we love about music. And it's what inspires all we do at Bose. That's why we're proud to support the performers you're listening to today.

We invite you to experience what our passion brings to the performance of our products. Please call or visit our website to learn more – including how you can hear Bose® sound for yourself.

1-800-444-BOSE | www.Bose.com

BOSE®
Better sound through research®

©2009 Bose Corporation. C_005116

Tickets for the 2010 Tanglewood Season On Sale Now

Music Director James Levine opens the BSO's 2010 Tanglewood season on July 9 with Mahler's Symphony No. 2, *Resurrection*, featuring soprano Layla Claire, mezzo-soprano Stephanie Blythe, and the Tanglewood Festival Chorus, which celebrates its 40th anniversary this summer. Maestro Levine's performances also include, among other things, BSO performances of Mahler's Symphony No. 4 and Mozart's Requiem; a BSO program of music by the four Strausses (both Johanns, Josef, and Richard); a BSO concert performance of Mozart's delightful comic opera *The Abduction from the Seraglio*, and a fully staged Tanglewood Music Center production of Richard Strauss's *Ariadne auf Naxos*. Also among those performing with the BSO this summer are conductors Christoph von Dohnányi, Charles Dutoit, Rafael Frühbeck de Burgos, Giancarlo Guerrero, Kurt Masur, Ludovic Morlot, Robert Spano, Shi-Yeon Sung, and David Zinman; soloists Emanuel Ax, Joshua Bell, Richard Goode, Hilary Hahn, Lynn Harrell, Yo-Yo Ma, Peter Serkin, Gil Shaham, Christian Tetzlaff, Jean-Yves Thibaudet, Dawn Upshaw, and Pinchas Zukerman, and BSO principals Steven Ansell and Thomas Martin. Complete details of this summer's programs are available at bso.org; or, to request a brochure, call (617) 266-1492. Bank of America is proud to return for the third season as the exclusive season sponsor of Tanglewood.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Elizabeth Seitz of the Boston Conservatory will discusses Strauss and Mozart. Next week, the final week of the BSO's 2009-10 subscription season, BSO Director of Program Publications Marc Mandel will discuss Beethoven and Bartók (April 29-May 1).

This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (1928-2009), who was the BSO's Director of Publications from 1976 to 1979, and whose program notes continue to appear frequently in this program book. Upon joining the BSO staff (after twelve years as the nationally influential classical music critic of the *Boston Globe*), Michael made it his business to revitalize the BSO program book with notes that set a new, modern standard in their unique blend of history, analysis, cultural context, personal observation, and intellectual acumen. It was also he who laid the groundwork for the BSO's continuing series of pre-concert talks, which grew from his wildly popular Open Rehearsal series to today's talks given before every BSO subscription concert. Upon leaving Boston he became program annotator for the San Francisco Symphony and then also for the New York Philharmonic. His influence as a teacher, scholar, writer, and music administrator continues to be deeply felt throughout the world of symphonic music and music education in the United States.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 83 OF THIS PROGRAM BOOK.

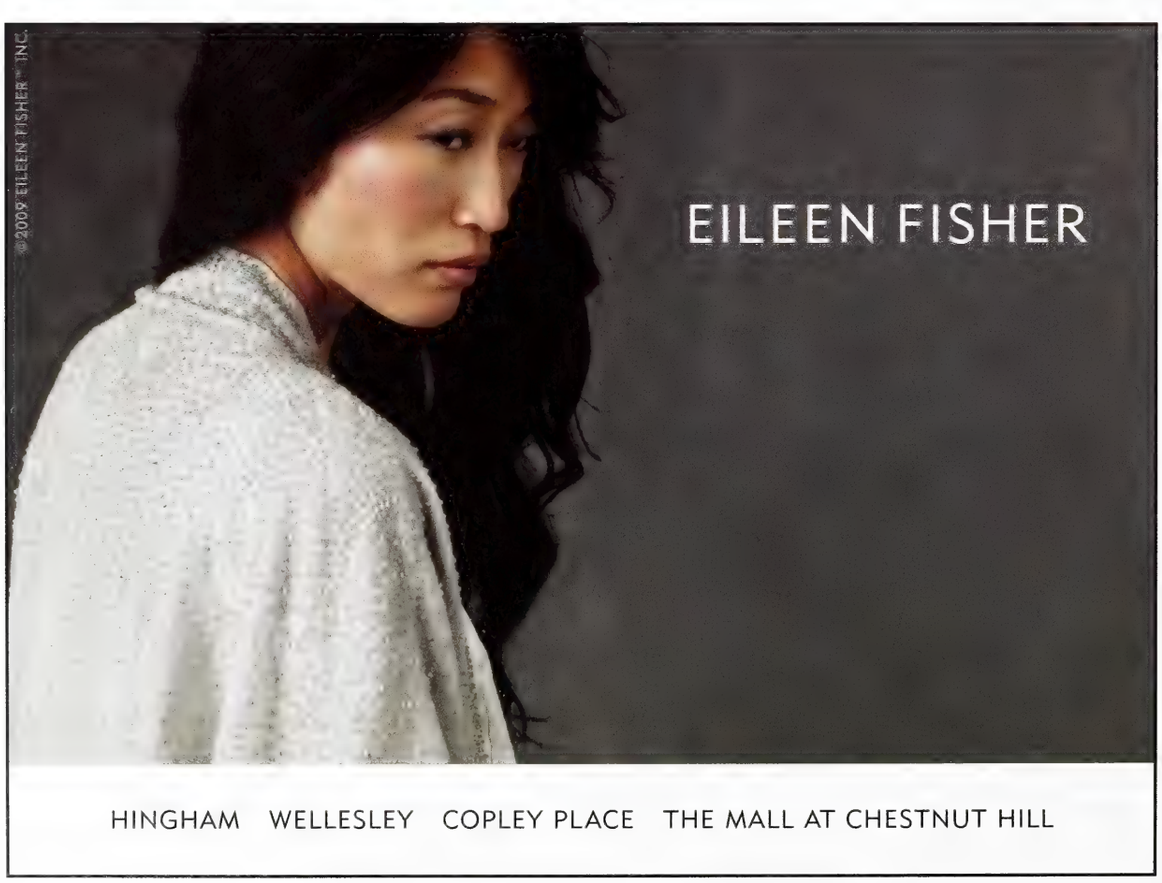


Technically it carried three.
But millions were on board.

JFK

The moon landing 40th anniversary.
See how it began at the
JFK Presidential Library and Museum.
Columbia Point, Boston. jfklibrary.org

Media Sponsors: WCVB TV BOSTON 5 THE PHOENIX



HINGHAM WELLESLEY COPLEY PLACE THE MALL AT CHESTNUT HILL

The Deborah and William R. Elfers Concert, Friday, April 23, 2010

This Friday afternoon's concert is supported by a generous gift from BSO Trustee Bill Elfers and his wife Deborah Bennett Elfers. The Boston Symphony Orchestra gratefully acknowledges Bill and Deborah for their continuing and devoted support. Bill and Deborah are longtime subscribers and supporters of the BSO and have attended the Friday-evening concerts together for nearly twenty years. Bill was appointed a Trustee of the BSO in 2002 and served as a BSO Overseer from 1996 until that time. During his tenure with the Symphony, he has served as a member of the Budget, Development, and Investment committees and, with Deborah, is an enthusiastic promoter of the BSO's Youth Concerts Series in Symphony Hall.

Deborah's efforts on the BSO's behalf include directing the Business Leadership Association's fundraising efforts as a member of the BSO staff from 1992 to 1995. As a BSO volunteer, she has served on the Annual Giving Committee, chaired the Annual Fund's Higginson Society dinner, hosted Higginson Society events, and, with other key volunteers, organized the Leadership Mentoring Initiative, collaborating with the Boston Symphony Association of Volunteers to involve people in the BSO's artistic, educational, and community outreach programs. Deborah is a graduate of New England Conservatory of Music, where she studied voice; she now serves on the Conservatory's Board of Trustees.

Bill and Deborah continue to support the BSO generously in many ways. They are members of the Higginson Society of the BSO Annual Fund, have endowed several seats in the first balcony of Symphony Hall, and have attended Opening Night at Symphony and Opening Night at Pops as Benefactors for the past several years. Said Bill of their support for the BSO: "I've greatly enjoyed combining a lifelong love of music with the privilege of supporting and providing volunteer service to the Boston Symphony, the world's greatest orchestra organization."

The George D. and Margo Behrakis Concert, Saturday, April 24, 2010

George D. and Margo Behrakis are committed philanthropists in the greater Boston community. Mr. and Mrs. Behrakis focus their support on the arts, education, healthcare, urban renewal, and Greek Orthodox causes. The Behrakis Foundation provides generous gifts to further these priorities. Mr. and Mrs. Behrakis are Great Benefactors of the Boston Symphony Orchestra and are significant donors to the Artistic Initiative.

Mr. Behrakis, the founder of two pharmaceutical companies, serves or has served on a number of non-profit boards, including the Boston Symphony Orchestra, Tufts University Medical School, Saints Memorial Medical Center, Hellenic College/Holy Cross School of Theology, Museum of Fine Arts (Boston), Leadership 100, Northeastern University, and Brigham & Women's Hospital. Mr. Behrakis, an Archon of the Greek Orthodox Church, has received many honorary degrees and awards and was recognized for his philanthropy and outstanding work in the Greek-American community with the prestigious Order of the Phoenix from the Greek government.

George D. and Margo Behrakis have made commitments that place them among the BSO's most generous supporters because of their strong belief that the tradition of providing music performed at the highest degree of excellence should be continued and strengthened for current and future generations. The Behrakises first attended a concert together prior to their marriage and regularly attend BSO, Pops, and Tanglewood concerts. They have passed their love of music on to their four children and nine grandchildren.

BSO Corporate Partner of the Month: Boston Properties

Did you know that there are more than 400 businesses and corporations that support Boston Symphony Orchestra, Inc.? You can lend your support to the BSO by supporting the companies who support us. Each month,

we spotlight one of our corporate supporters as the BSO Corporate Partner of the Month. This month's partner is Boston Properties. Boston Properties develops, owns, and manages premier commercial properties in select U.S. markets. The Boston-based real estate investment trust's portfolio includes San Francisco's Embarcadero Center, Virginia's Freedom Square at Reston Town Center, Boston's Prudential Center, and New York City's GM Building. In Boston, Boston Properties is proud to support but also to partner with the BSO and Pops through community events and outreach. In 2009, Prudential Center kicked off the holiday season in style, hosting the first annual "Pops Goes the Holiday Season." This April, Prudential Center will host "A Look Back at 125 Great Years of Pops" with a free public exhibit along Huntington Arcade, and on May 1, Prudential Center will salute the Boston Pops 125th Anniversary with a day of performances open to the public and featuring the Boston Pops Gospel Choir. To learn more about Boston Properties (NYSE:BXP), visit the company's web site at bostonproperties.com; to learn more about Prudential Center events, visit prudentialcenter.com. Boston Properties is proud to support the performing arts and has been actively involved with the BSO, supporting both corporate events and the Business Partners program for the past ten years.

BSO Members in Concert

BSO violist Michael Zaretsky and pianist Randall Hodgkinson perform J.S. Bach's Three Sonatas for viola and piano, BWV 1027-1029, and Brahms's Two Sonatas for viola and piano, Opus 120, on Monday, April 26, at 8 p.m. at St. Paul's Episcopal Church, 15 St. Paul Street in Brookline. For ticket information, call (617) 566-4953.

BSO members Alexander Velinzon and Yuncong Zhang, violins, Rebecca Gitter, viola, Mihail Jojatu, cello, Edwin Barker, double bass, Keisuke Wakao, oboe (who also serves as series director), Richard Ranti, bassoon, and Richard Sebring, horn, join clarinetist Masaharu Yamamoto of Tokyo University of the Arts for the second annual American-



Japanese Cultural Concert Series, which includes two concerts in the Boston area. On Friday, April 30, at 8 p.m. at the Church of the Redeemer in Chestnut Hill, special guest pianist Emanuel Ax joins the group for an all-Mozart program including the Oboe Quartet in F, K.370, the Clarinet Quintet in A, K.581, and the Piano Quintet in E-flat, K.452. On Sunday, May 2, at 4:30 p.m. at First Church in Boston, pianist Edmund Arkus joins the group for Schumann's *Märchenerzählungen* for clarinet, viola, and piano, Opus 132, the Handel/Halvorsen Passacaglia for violin and double bass, Sarasate's *Zigeunerweisen* (transcribed for double bass and piano), Britten's *Phantasy* for oboe and string trio, Opus 2, and Schumann's Piano Quartet in E-flat, Opus 47. Tickets are $27 to $35 for the individual concerts, $50 for admission to both if purchased in advance. For more information, visit americanjapaneseconcerts.com, or call (617) 721-5105 (English) or (617) 721-4380 (Japanese).

Ronald Knudsen leads the New Philharmonia Orchestra in its final "Classics" concert of the 2009-10 season on Saturday, May 1, at 8 p.m. and Sunday, May 2, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton Centre. Entitled "Spanish/French Connection," the program includes Rodrigo's Concerto for Guitar and Orchestra with guitarist Eliot Fisk, and Ravel's *Daphnis and Chloé*, Suite No. 2. Tickets are $25 for adults, $8 for children, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit newphil.org.

The "First Monday at Jordan Hall" concert at New England Conservatory on Monday, May 3, at 8 p.m. concludes the series' 25th-anniversary celebration with a program devoted to the quartet and the octet (the quartet times two). BSO members Michael Wayne, clarinet, John Ferrillo, principal oboe, Jason Snider, horn, Richard Ranti, bassoon, and Gregg Henegar, contrabassoon, joined by Benjamin Seltzer, clarinet, Laura Ahlbeck, oboe, and Eli Epstein, horn, perform Beethoven's Octet, Opus 103. Messrs. Wayne, Epstein, and Ranti, joined by the Borromeo String Quartet and Karl Doty, double bass, perform Gunther Schuller's Octet, and the Borromeos, in residence at NEC, perform Hugo Wolf's *Italian Serenade*, marking the 150th anniversary of the composer's birth. Admission is free.

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. through June 23, and on the second Saturday of every month at 2 p.m. through June 12. The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

The Information Table: Find Out What's Happening At the BSO

Are you interested in upcoming BSO concert information? Special events at Symphony Hall? BSO youth activities? Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you'll find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

FIRST MONDAY AT JORDAN HALL 25TH ANNIVERSARY SEASON

Laurence Lesser, artistic director **Monday, May 3, 2009 Hugo Wolf:** Italian Serenade. Borromeo String Quartet. **Beethoven:** Octet, Opus 103. Michael Wayne, Benjamin Seltzer, John Ferrillo, Laura Ahlbeck, Eli Epstein, Jason Snider, Richard Ranti, Gregory Henegar. **Gunther Schuller:** Octet. Borromeo String Quartet, Eli Epstein, Michael Wayne, Richard Ranti, Karl Doty. **FREE 8pm at Jordan Hall**

NEC NEW ENGLAND CONSERVATORY

necmusic.edu







ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level).

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)

ARRIVE ON A HIGH NOTE

THE COMMONWEALTH WAY

Music moves the soul.
Commonwealth moves you wherever you need to go with virtuoso service.



Commonwealth provides the finest chauffeured transportation services in Boston, New York, and all around the globe.

We're also proud of our history of supporting our environment, our community and its cultural foundations.

Commonwealth Worldwide is honored to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops.



COMMONWEALTH WORLDWIDE℠
CHAUFFEURED TRANSPORTATION

THE INNER CITY 100 ICIC Inc.

Six time winner of Inc. Magazine's ICIC Top 100 Fastest Growing Inner City Companies in the U.S. and Boston Magazine's Four time winner of the Best of Boston Award for "Best Car Service."

BEST OF BOSTON 2009
Awarded by Boston magazine

800.558.5466 or 617.779.1919 • commonwealthlimo.com



Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Songs of Love and Sorrow* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Ravel's complete *Daphnis et Chloé* (which recently won the Grammy Award for Best Orchestral Performance of 2009), Brahms's *Ein deutsches Requiem*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Simon Boccanegra* and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director



WOODSTOCK
Est. 1929

Creating and preserving wealth for more than seventy-five years

A wealth management firm providing highly personalized financial counseling and investment services to high net-worth individuals and their families, trustees, corporations and philanthropic institutions.

For more information, please contact Paul D. Simpson at 617.896.8531

27 School Street, Boston, MA 02108 | 617.227.0600 | www.woodstockcorp.com | psimpson@woodstockcorp.com

of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, the NEA Opera Award from the National Academy of the Arts, and, most recently, in December 2009, the first Bard Award in Vocal Arts from the Bard College Conservatory of Music.

Boston Symphony Orchestra

2009–2010

JAMES LEVINE
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang #
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Sheila Fiekowsky *
Muriel C. Kasdon and Marjorie C. Paley chair

Jennie Shames *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Valeria Vilker Kuchment *
Theodore W. and Evelyn Berenson Family chair

Tatiana Dimitriades *
Stephanie Morris Marryott and Franklin J. Marryott chair

Si-Jing Huang *
Catherine and Paul Buttenwieser chair

Nicole Monahan *
Mary B. Saltonstall chair, fully funded in perpetuity

Wendy Putnam *
Kristin and Roger Servison chair

Xin Ding *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Glen Cherry *

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

(position vacant)

Ronald Knudsen
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Joseph McGauley
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Nancy Bracken *

Aza Raykhtsaum *
Robert Bradford Newman chair, fully funded in perpetuity

Bonnie Bewick *

James Cooke *

Victor Romanul *
Bessie Pappas chair

Catherine French *

Jason Horowitz *

Julianne Lee *

Yuncong Zhang *

VIOLAS

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka *

Rebecca Gitter *

CELLOS

Jules Eskin §
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme *
Lillian and Nathan R. Miller chair

Adam Esbensen *

Blaise Déjardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

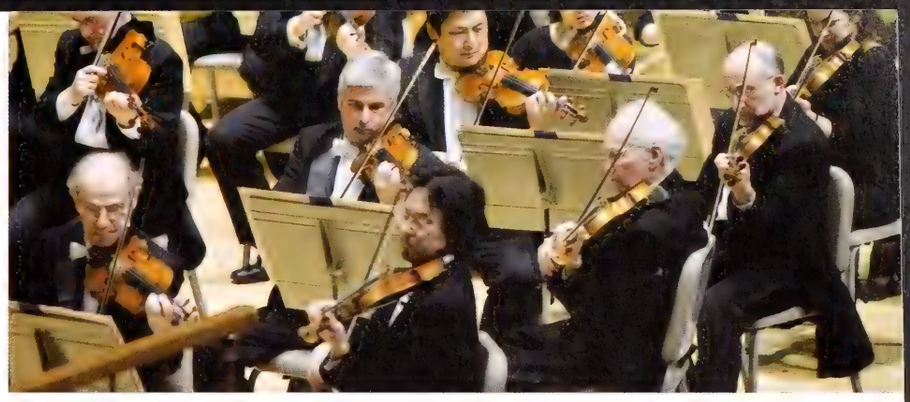
FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Benjamin Wright
Arthur and Linda Gelb chair

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

(position vacant)
Ford H. Cooper chair, endowed in perpetuity in 1984

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

LIBRARIANS

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

ASSISTANT CONDUCTORS

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

Shi-Yeon Sung

PERSONNEL MANAGERS

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

STAGE MANAGER

John Demick

* *participating in a system of rotated seating*

$ *on sabbatical leave*

\# *on leave*

Stately Meets State-of-the-Art



The Woodlands at Belmont Hill.



Two- and three-bedroom luxury townhomes ~
Surrounded by nature, yet just nine miles from Boston.

Visit our designer model homes open daily
from 10 a.m. to 5 p.m. *(Thursdays by appointment only)*
or call **617-489-4898** for a private showing.

3 Stables Way, Belmont, MA 02478
www.TheWoodlandsAtBelmontHill.com

Presented by Northland Residential Corporation, New England's premier developer of exceptional properties. Prices subject to change without notice.

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
129th Season, 2009-2010

Thursday, April 22, 8pm
Friday, April 23, 8pm
Saturday, April 24, 8pm
Tuesday, April 27, 8pm

Please note that violinist Leonidas Kavakos, who was scheduled to perform Mozart's A major violin concerto, K.219, in these concerts, was unable to travel from Europe due to the volcanic activity affecting air transportation. In his place, BSO principal horn James Sommerville will perform Mozart's Horn Concerto No. 2 in E-flat, K.417. The other works on the program remain unchanged.

James Sommerville



James Sommerville joined the Boston Symphony Orchestra as its principal horn in January 1998; he is also music director of the Hamilton Philharmonic Orchestra. Winner of the highest prizes at the Munich, Toulon, and CBC competitions, Mr. Sommerville has pursued a solo career that has spanned twenty-five years and brought critically acclaimed appearances with major orchestras throughout North America and Europe. His disc of the Mozart horn concertos with the CBC Vancouver Orchestra won the JUNO Award for Best Classical Recording in Canada. Other award-winning CBC recordings include Britten's Serenade for Tenor, Horn, and Strings and Britten's *Canticle*. A member of the Boston Symphony Chamber Players, with whom he tours and records regularly, he has also recorded chamber music for the Deutsche Grammophon, Telarc, CBC, Summit, and Marquis labels. Mr. Sommerville previously played with the Toronto Symphony Orchestra, the Montreal Symphony Orchestra, the Canadian Opera Company Orchestra, Symphony Nova Scotia, and as acting solo horn of the Chamber Orchestra of Europe. He has toured and recorded extensively as an orchestral player, is heard regularly on the CBC network, and has recorded all of the standard horn repertoire for broadcast. As a guest artist and faculty member, he has performed at many chamber music festivals throughout Canada, the United States, Europe, and Japan. Recent solo performances include the world premiere of Christos Hatzis's *Winter Solstice* in Yellowknife, Northwest Territories; the North American premiere of Ligeti's *Hamburg Concerto* with the BSO; a Tanglewood performance of John Williams's Horn Concerto under the composer's direction, and the world premiere led by James Levine of Elliott Carter's Horn Concerto, commissioned for Mr. Sommerville by the Boston Symphony Orchestra. In recent seasons he has also appeared as a soloist in London (with the Academy of St. Martin in the Fields), Costa Rica, Holland, Quebec, Ottawa, and Italy, and he also tours as a member of Osvaldo Golijov's *Andalucian Dogs*. He teaches at the New England Conservatory, and at the Longy School of Music in Cambridge. As a conductor, Mr. Sommerville has appeared with many professional orchestras and ensembles throughout Canada and the United States, and has led the Hamilton Philharmonic to great critical acclaim in his three years there as music director. Recent conducting engagements include appearances with Symphony Nova Scotia and the Toronto Symphony

Orchestra. James Sommerville made his first Boston Symphony appearance as a concerto soloist in August 2000 at Tanglewood, in Richard Strauss's Horn Concerto No. 1. He has since been featured with the BSO in Britten's Serenade for Tenor, Horn, and Strings, Frank Martin's Concerto for Seven Wind Instruments, Timpani, Percussion, and String Orchestra, the American premiere of Ligeti's *Hamburg Concerto*, John Williams's Horn Concerto, the world premiere of Elliott Carter's Horn Concerto (in November 2007, then repeated here for his most recent solo appearances in December 2008), and Mozart's Horn Concerto No. 3, K.447 (his most recent Tanglewood appearance as soloist, in August 2008).

MOZART — Horn Concerto No. 2 in E-flat, K.417

Allegro maestoso
Andante
Rondo: Allegro

JAMES SOMMERVILLE, horn

Wolfgang Amadè Mozart (1756-1791)
Horn Concerto No. 2 in E-flat, K.417

The score of Mozart's Horn Concerto No. 2 is dated March 27, 1783. In addition to the solo horn, it calls for an orchestra of two oboes, two horns, and strings. These are the BSO's first subscription performances of the piece, the orchestra's only previous performances having taken place in Worcester, Portland, and Amherst in October/November 1979 with Seiji Ozawa conducting and then principal horn Charles Kavalovski as soloist.

Mozart wrote three concertos for horn, all in E-flat (K.417 and K.447 in 1783, and K.495 in 1786). In addition there are a rondo finale (K.371, from 1781) and a concerto in D major (K.412[386b], which may date from as late as 1791, but is known as the Horn Concerto No. 1 because it was long believed to date from 1782); the latter, however, was left incomplete, with no middle movement. Probably all of these works were written for Joseph Leutgeb, solo horn of the archbishop's orchestra in Salzburg, and who in 1777 settled in a suburb of Vienna. Mozart also wrote for Leutgeb, probably toward the end of 1782, the Quintet in E-flat for horn, violin, two violas, and cello, K.407.

Besides playing the horn, Leutgeb also ran a cheesemonger's shop, opened with money borrowed from Mozart's father. He and Mozart remained close friends to the end of the composer's life, and Mozart seems to have enjoyed poking fun at him in the way of good-natured insults. The rondo of the D major horn concerto, K.412, carries remarks at various points in the score ("For you, Signor Ass – *Animo – presto* – come on! – courage – ignoramus ... help! – breathe a little! – come on, come on! – finished? thank heavens! enough, enough!), and the solo part of the Horn Concerto No. 4, K.495, is written in a variety of colored inks (blue, red, black, and green).

The Horn Concerto No. 2, K.417, bears the inscription "W.A. Mozart has taken pity on Leutgeb, ass, ox, and fool, in Vienna on 27 March 1783." Alfred Einstein, in his classic *Mozart: The Man, the Music*, describes it as "a work in which, in the Maestoso of the first movement (which also ventures into darker regions), in the cantabile of the second, and in the hunting fanfares of the third, Leutgeb could do himself proud."

JAMES LEVINE, MUSIC DIRECTOR
BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

Thursday, April 22, 8pm
Friday, April 23, 8pm | **THE DEBORAH AND WILLIAM R. ELFERS CONCERT**
Saturday, April 24, 8pm | **THE GEORGE D. AND MARGO BEHRAKIS CONCERT**
Tuesday, April 27, 8pm | **THE NORMAN V. AND ELLEN B. BALLOU MEMORIAL CONCERT**

BERNARD HAITINK conducting

STRAUSS "LE BOURGEOIS GENTILHOMME," ORCHESTRAL SUITE, OPUS 60

Overture to Act I (Jourdaine the Bourgeois)
Minuet
The Fencing-Master
Entrance and Dance of the Tailors
The Minuet of Lully
Courante
Entrance of Cléonte
Prelude to Act II (Dorantes and Dorimène, Count and Marchioness)
The Dinner (Table Music and Dance of the Kitchen Boy)

{ I N T E R M I S S I O N }

MOZART VIOLIN CONCERTO NO. 5 IN A, K.219

Allegro aperto
Adagio
Tempo di menuetto—Allegro—Tempo di menuetto

LEONIDAS KAVAKOS

MOZART SYMPHONY NO. 35 IN D, K.386, "HAFFNER"

Allegro
Andante
Menuetto; Trio
Finale: Presto

UBS IS PROUD TO SPONSOR THE BSO'S 2009-2010 SEASON.

These concerts will end about 10:05.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, watch alarms, and other electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

ONE DAY UNIVERSITY® *at* Tanglewood

HISTORY. PSYCHOLOGY. DVOŘÁK (thrice!)

On Saturday, August 28, 2010

Join acclaimed professors from Yale, Amherst and Tufts for three stimulating presentations in Ozawa Hall. Then join conductor David Zinman as he leads the Boston Symphony Orchestra in two classical masterworks: Brahms' Piano Concerto No. 2, with Emanuel Ax, and Dvořák's *New World* Symphony.

The Two Americas of Antonin Dvořák
SOL GITTLEMAN ■ Tufts University
In 1892, as Ellis Island opened its doors to millions of immigrants, Dvořák arrived in New York in great luxury. He never saw Ellis Island, but would compose a work that would link him to, and musically define, the New World forever.

The Science of Mind Over Body
CATHERINE SANDERSON ■ *Amherst*
What's happening in our brain affects nearly everything in the body, frequently producing surprising and remarkable results. Come take a fascinating one hour tour of the mind.

Pinnacle Experience: Inside Brahms Piano Concerto No.2 and Dvořák's *New World* Symphony
CRAIG WRIGHT ■ *Yale University*
In the late 19th century Brahms and Dvořák were arguably the two most famous composers in the Western world. This lecture will discuss the history of both works and then pose a strategy for embracing them.

BOSTON SYMPHONY ORCHESTRA
BRAHMS Piano Concerto No. 2
DVOŘÁK Symphony No. 9,
From the New World
David Zinman, conductor
Emanuel Ax, piano

EVENT SCHEDULE *for* AUGUST 28, 2010
■ *LECTURES TAKE PLACE IN OZAWA HALL* ■

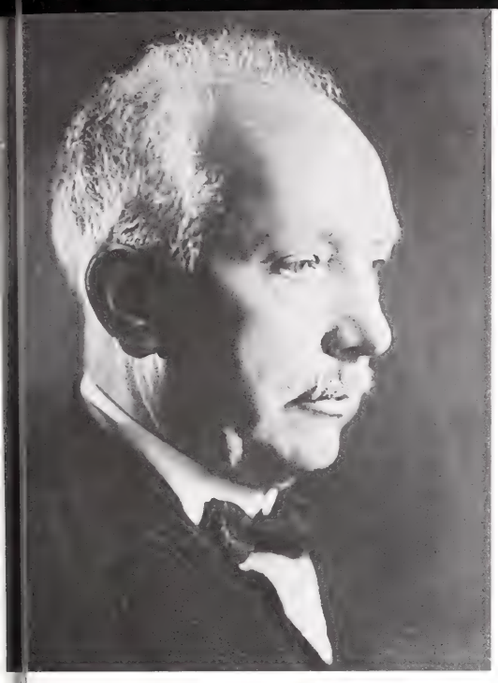
1:30-2:30 pm	*Check in*
2:30-3:40 pm	SOL GITTLEMAN, University Professor, Tufts
3:40-4:00 pm	*Break*
4:00-5:10 pm	CATHERINE SANDERSON, Professor of Psychology, Amherst
5:10-5:30 pm	*Break*
5:30-6:40 pm	CRAIG WRIGHT, Professor of Music, Yale
6:40-8:00 pm	*Boxed Dinner*, Hawthorne Tent
8:30-10:30 pm	BOSTON SYMPHONY ORCHESTRA Koussevitzky Music Shed

GENERAL REGISTRATION: $299
Advance purchase required

Each registration includes all three professor presentations, boxed dinner, and one Section 17-20 Shed concert ticket at Tanglewood (Route 183, West Street, Lenox, MA)

To register, or for more information, call
888-266-1200
or visit us online at:
www.tanglewood.org/onedayu

Tanglewood is registered service mark of the Boston Symphony Orchestra, Inc.



Richard Strauss

"Le Bourgeois Gentilhomme," Orchestral Suite, Opus 60

RICHARD GEORG STRAUSS was born in Munich on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. The period of composition of the music heard in this suite spans from 1668—when Jean Baptiste Lully, the thirty-five-year-old composer to King Louis XIV and "maître de musique" to the Royal Family, wrote the incidental music for Molière's "George Dandin," produced at Versailles on July 18 that year—to 1917, when Strauss wrote the Courante. The complicated genesis of the "Bourgeois Gentilhomme" music is outlined in the program note below. The orchestral suite was heard for the first time when Strauss conducted it at Salzburg on January 31, 1920.

THE SCORE OF THE SUITE calls for two flutes (both doubling piccolo), two oboes, two clarinets, two bassoons, two horns, trumpet, trombone, timpani, cymbals, tambourine, triangle, bass drum, snare drum, glockenspiel, harp, piano, six violins, four violas, four cellos, and two double basses. Randall Hodgkinson plays the piano in these performances.

The question was, what to do after *Der Rosenkavalier*? For Strauss, who at forty-six was no longer a self-starter but needed the stimulus of collaboration, this was an issue even before the new comedy was produced at Dresden in January 1911. That he would work again with Hugo von Hofmannsthal, whose version of *Elektra* he had used in 1908 and who had written *Der Rosenkavalier* for him, was a foregone conclusion, and by October 1910 he was pressing his "dear poet": what about Caldéron's *Semiramis*? Or something from the French Revolution, like *Dantons Tod* of Georg Büchner? Von Hofmannsthal, not amused ("No intellectual or material inducements could extract from me a play on the subject [of *Semiramis*], not even a most determined effort of will"), countered with suggestions of his own, urging particularly the cause of one that by 1919 would turn into *Die Frau ohne Schatten* (*The Woman without a Shadow*).

For the moment, though, all these schemes were displaced by the poet's and composer's desire to render thanks to Max Reinhardt, the real and brilliant director of the first

CASNER & EDWARDS, LLP
ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

RING IN SPRING WITH
BAROQUE'S BIG GUN:
BACH



conducted by
Harry Christophers

Featuring Bach cantatas and motets as well as the beloved Brandenburg Concerto no. 5.

Fri, Apr 30 at 8pm
Sun, May 2 at 3pm
Symphony Hall

Handel and Haydn Society
HARRY CHRISTOPHERS
Artistic Director

You won't want to miss this!
Call 617 266 3605 or visit
www.handelandhaydn.org

LUXURY RAFFLE
Five great prizes for one great cause.
www.handelandhaydn.org/raffle

Rosenkavalier production, though Georg Toller, resident director at the Dresden Court Opera, was given official credit. Von Hofmannsthal's and Strauss's plan was to concoct an elegant trifle for Reinhardt's company in Berlin. One of the many sources on which von Hofmannsthal had drawn for *Der Rosenkavalier* was Molière, and so it came about that he proposed a much shortened German version of *Le Bourgeois Gentilhomme* (1670), in which the grand and absurd Turkish ceremony at the end would be replaced by some sort of musical production. The theme for this closing divertissement, von Hofmannsthal proposed in a letter of May 15, 1911, was to be Ariadne, the Cretan princess who helped Theseus escape from the labyrinth after he had slain the Minotaur, but who was nonetheless abandoned by him on the island of Naxos, though afterwards rescued by Dionysus. All this, moreover, could be wed to another plot idea of von Hofmannsthal's, one of a princess whose three suitors caused an opera company and a troupe of comedians to appear at her palace at the same time.

The upshot—and getting there was harder than you might infer from this compressed account—was an entertainment in which von Hofmannsthal's adaptation of Molière was followed by Strauss's one-act opera, *Ariadne auf Naxos*. The musical demands went beyond Reinhardt's resources in Berlin, and so this double work was first produced on October 25, 1912, in Stuttgart, with some of Reinhardt's actors involved in *Le Bourgeois Gentilhomme* or *Der Bürger als Edelmann*. Strauss conducted, and the cast for the opera was a distinguished one, including Mizzi (later Maria) Jeritza, Margarethe Siems (the first Chrysothemis in *Elektra* and the first *Rosenkavalier* Marschallin, but now taking the coloratura super-soubrette role of Zerbinetta), and Hermann Jadlowker. Nevertheless, without being an out-and-out failure, the evening was not a success, the theater crowd finding the opera too long, the opera buffs impatient at having to wait two hours for "their" part of the entertainment. Von Hofmannsthal quickly proposed a revision, one that would abandon the Molière play altogether and make *Ariadne auf Naxos* into an independent opera, though with a new musical prologue. This was first given in Vienna on October 4, 1916, this time with Franz Schalk on the podium, but again with Jeritza, who was now joined by Selma Kurz, Béla von Környey, and with Lotte Lehmann in the new role of the Composer. The next step was to rescue the Molière-Hofmannsthal play, and this, expanded, and with incidental music by Strauss, was produced in Berlin in April 1918. The final stage was the extraction of the concert suite from the incidental music.

We have, in sum, four related works:

I. A combined play and opera—Strauss's *Ariadne auf Naxos* to be given after von Hofmannsthal's adaptation of Molière's *Le Bourgeous Gentilhomme*. (The operatic half was given its American premiere under Erich Leinsdorf's direction at a Boston Symphony concert on January 3, 1969, the cast including Claire Watson, Beverly Sills, Robert Nagy, Benita Valente, Eunice Alberts, and John Reardon. A repeat performance that January 7, telecast live by WGBH, was issued on DVD in 2006 by VAI.)

II. Strauss's opera *Ariadne auf Naxos*, in one act and a prologue, i.e., the opera without the play. This is the version of *Ariadne* ordinarily produced and recorded.

COLDWELL BANKER

PREVIEWS

INTERNATIONAL

MILTON, MASSACHUSETTS



$1,775,000. Enchanting residence on fabled Adams Street. An octagonal front porch introduces this home with a flowthrough front hall drawing attention to the back deck and gardens. Features include a theater, game room, lap pool and a duo of wine cellars. **Josephine McCloskey / Julianne Bridgeman, (617) 696-4430**

BOSTON, MASSACHUSETTS



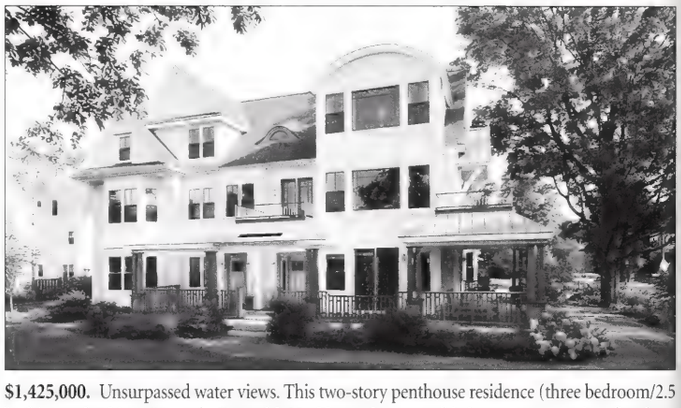
$3,925,000. This ninth-floor residence has been tastefully renovated and showcases skyline views from the formal living room and the paneled library. This full-service residential building offers valet garage parking, 24-hour concierge and available services from the Taj Boston Hotel. **Bruce E. McLean, (617) 723-2737**

BROOKLINE, MASSACHUSETTS



$4,990,000. Unparalleled luxury awaits in prestigious Monmouth House, sited on a lush 19,500-square-foot lot just moments from Back Bay. This home's dramatic design and sweeping spaces underwent a thoughtful architectural renovation, completed in 2009. **Jayne Bennett Friedberg, (617) 796-6116**

JAMAICA PLAIN, BOSTON, MASSACHUSETTS



$1,425,000. Unsurpassed water views. This two-story penthouse residence (three bedroom/2.5 bath) overlooking Boston's Emerald Necklace. Gourmet kitchen, master suite, fireplace, private decks and semi-finished basement. Garage parking. Luxury amenities throughout. Minutes to downtown. An urban Eden. **Janet Deegan / Constance Cervone, (617) 522-4600**

CAMBRIDGE, MASSACHUSETTS



$2,650,000. This newly-renovated architect's showcase home in the prestigious Brattle/Huron Village neighborhood features a stunning and spacious kitchen/family room area with gas fireplace and glass doors to a raised patio, and is Leeds Silver Certified for energy saving features. **David Pap, (617) 844-2756**

BROOKLINE, MASSACHUSETTS



$3,795,000. Set amongst 14,000± square feet of meticulous gardens and mature landscaping, this stately residence enjoys views of historic Longwood Mall. The grand design of the home encompasses exquisite craftsmanship and custom millwork with understated elegance found throughout. **Ronni Casty, (617) 731-2447**

For information on the Previews International Program offered by Coldwell Banker Residential Brokerage, please call (800) 548-5003

www.NewEnglandMoves.com

© 2010 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation.
An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT, LLC.



Hugo von Hofmannsthal and Richard Strauss

III. The Molière-Hofmannsthal play, without the opera, but with incidental music by Strauss. The complete musical score, but with a narration instead of a play, had its American premiere at Tanglewood on July 12, 1964, Erich Leinsdorf conducting the Boston Symphony, and with Helen Boatwright, Helen Vanni, Donald Bell, Mac Morgan, and a chorus prepared by Lawrence Smith. This score draws on I, but also includes still earlier and newly composed music by Strauss, as well as Straussian arrangements of Lully.

IV. The orchestral suite, consisting of nine movements drawn from III. This is what is heard at these concerts, and here are the movements:

Overture—This was the overture to the original *Ariadne* opera of 1912. Its jiggling sixteenth-notes and the scoring of the prominent keyboard part suggest the gait and texture of Baroque music. The overture is intended as a portrait of Monsieur Jourdain, the bourgeois would-be gentleman whose tax-free income outruns his taste, education, and good sense.

Minuet—The minuet, says Monsieur Jourdain, is his favorite dance, and here he takes instruction in its steps. This graceful music is salvaged from a ballet based on Watteau's painting *The Embarkation for Cythera*, a project first planned in 1900 and for which Strauss composed a few numbers in the summer of 1901 before abandoning it.

The Fencing Master—As that flamboyant functionary struts his stuff, trombone, trumpet, piano, and horn are put through their paces. The piano is marked "*con bravura*."

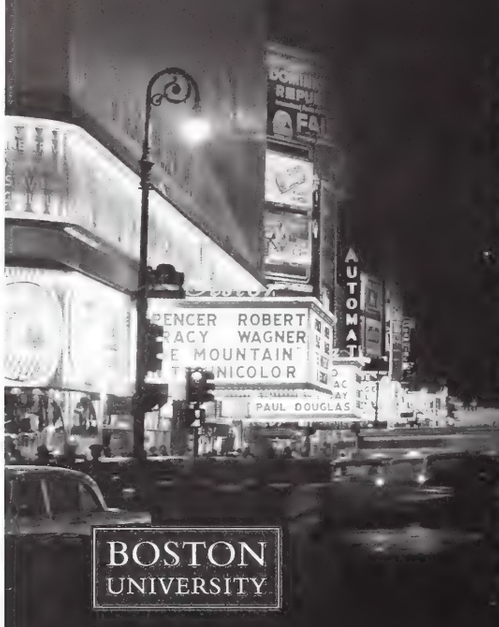
Entrance and Dance of the Tailors—More music from *Cythère*, first a gavotte chiefly for woodwinds, then a polonaise with a dashing violin solo. (Many tailors in Vienna were Poles.)

The Minuet of Lully—Strauss was scornful about von Hofmannsthal's suggestion that he

Boston University College of Fine Arts
School of Theatre presents

MERRILY WE ROLL ALONG

April 28 - May 2



Music and Lyrics by STEPHEN SONDHEIM

Book by GEORGE FURTH
Based on the Original play by George S. Kaufman and Moss Hart

Jim Petosa, Director
David Gram, Book Director
Matt Stern, Music Director
Judith Chaffee, Choreographer

Boston University Theatre
264 Huntington Avenue, Boston

Tickets
$12 general public; $10 Huntington subscribers,
BU alumni, students, senior citizens, and WGBH members.

Box Office
www.BostonTheatreScene.com or 617.933.8600

BOSTON UNIVERSITY

ASSISTED LIVING

WELCOME TO LIVING WELL



Welcome to the region's most rejuvenating and culturally enriching assisted living choice, where seniors can thrive in a community that promotes a healthy body, mind and spirit.

Call 617-527-6566 today for more information.

Scandinavian Living Center

A welcoming place for everyone

We are open to people of all nationalities.

206 Waltham Street, West Newton, MA 02465 · www.slcenter.org

might adapt some of the music Lully had written for the original production of Molière's play at Chambord on October 14, 1670. At best, he said, "a little distilled mustiness" might work as a stimulant, like the rotting apples Schiller used to keep in his desk drawer. Here he does, however, use what by 1917 he was willing to call Lully's "charming and famous" minuet.

Courante—Like the Lully minuet, this dance with all its clever canons was added for the 1918 production in Berlin.

The Entrance of Cléonte—Here is more Lully, a sarabande from his music for Molière's *George Dandin*, beautifully scored by Strauss for string octet, followed by a quick dance for woodwinds with triangle and taken from the 1670 *Bourgeois Gentilhomme* music. The sarabande is then repeated in the richest sonority Strauss can draw from his ensemble.

Prelude to Act II—Another elegant movement from the 1912 *Ariadne* opera.

The Dinner—In this, the most ambitious section of Strauss's score, we hear first a formal entrance march, after which several courses are served: salmon (from the Rhine, as the strings with their Wagner quotation clearly tell us); mutton (with the famous *Don Quixote* sheep); song birds roasted on spits (with the larks from the *Rosenkavalier* sunrise and an unexplained or at least not convincingly explained touch of Verdi); an "*omelette surprise*" in which the surprise is a scullion who performs an erotically suggestive dance (as one would probably not infer from Strauss's breezy waltz). After each course is presented there is opportunity for conversation, the cello solo to which the leg of mutton is carved being one of Strauss's most seductively lyrical pages.

Michael Steinberg

MICHAEL STEINBERG *was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.*

THE FIRST BOSTON SYMPHONY PERFORMANCES—WHICH WERE ALSO THE FIRST AMERICAN PERFORMANCES—*of the "Bourgeois Gentilhomme" Suite were given by Pierre Monteux in February 1921, later Boston Symphony performances (not always complete) being given by Serge Koussevitzky, Jean Morel, Erich Leinsdorf (including a performance at the White House on March 31, 1964), Jorge Mester, William Steinberg, Klaus Tennstedt, Edo de Waart, Charles Dutoit (the most recent Tanglewood performance, on August 17, 1990), Christof Perick, Marek Janowski, and Robert Spano (the most recent subscription performances, in April 1998). The first performance in America of Strauss's complete incidental music to "Der Bürger als Edelmann" (related in its history to that of the "Bourgeois Gentilhomme" Suite; see above, page 35) was given by the Boston Symphony Orchestra with Erich Leinsdorf conducting on July 12, 1964. A later BSO performance took place at Tanglewood on July 23, 1999, with Roberto Abbado conducting, marking the fiftieth anniversary of the composer's death.*



Fairmont
HOTELS & RESORTS

Mahler's No. 4 or Mozart's No. 40?
At The Fairmont Copley Plaza, we appreciate
all our guests' preferences.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

For reservations or more information, call 1 800 441 1414 or visit www.fairmont.com



Wolfgang Amadè Mozart

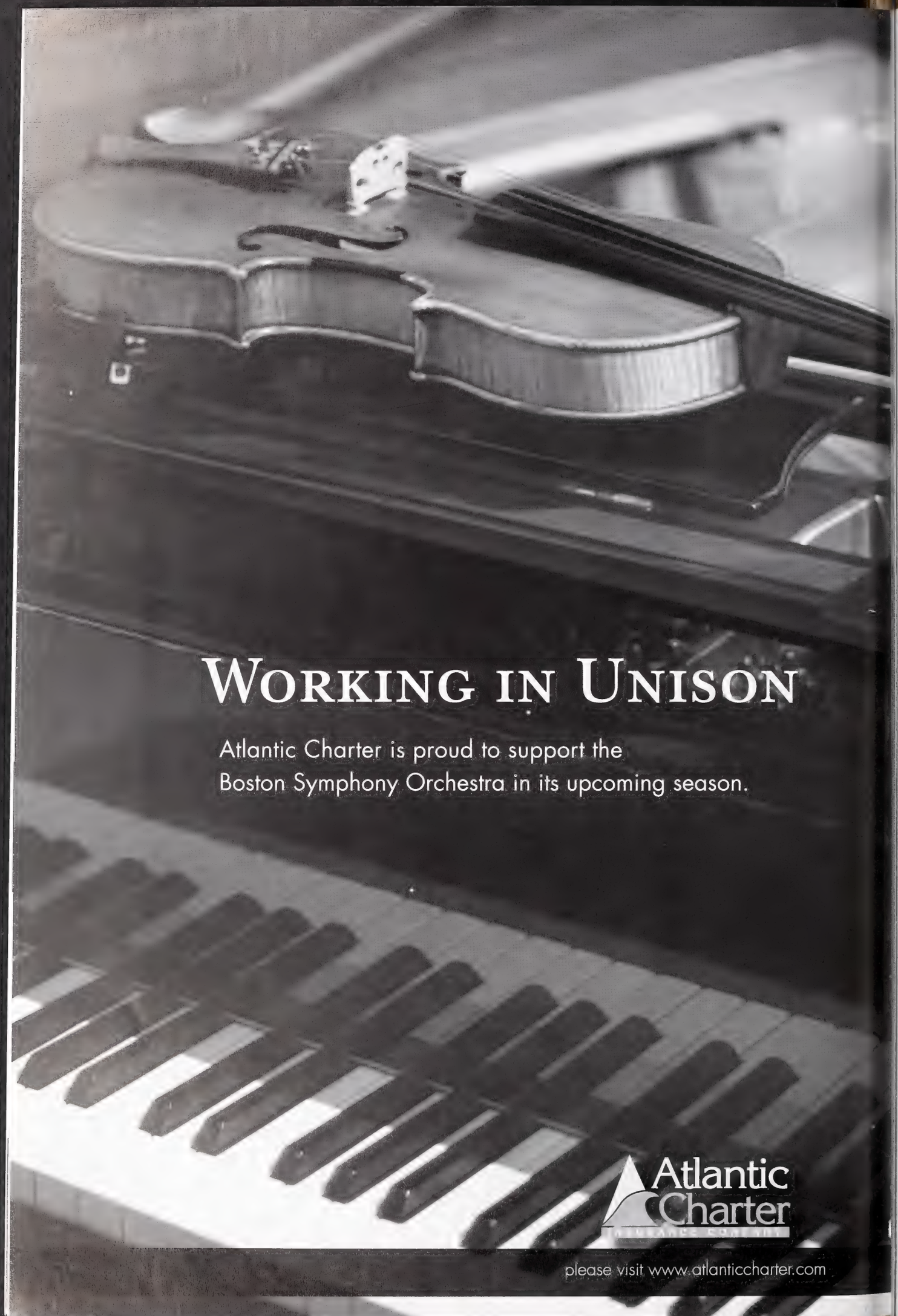
Violin Concerto No. 5 in A, K.219

JOANNES CHRISOSTOMUS WOLFGANG GOTTLIEB MOZART—who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777 (he used "Amadeus" only in jest)—was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed his Violin Concerto No. 5, K.219, at some point during the twelve weeks that separated its date of completion, December 20, 1775, from that of its predecessor, the Violin Concerto No. 4 in D, K.218, and it probably had its premiere in Salzburg not long afterward.

IN ADDITION TO THE SOLO VIOLIN, the score of the concerto calls for an orchestra of two oboes, two horns, and strings. At these performances, Leonidas Kavakos plays his own cadenzas.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer whose great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, the father undertook to devote himself wholeheartedly to his training and exhibition, both as a moral obligation and a financial investment. (Alfred Einstein has justly remarked, "The proportions of obligation and investment are not easy to determine.") Mozart's earliest musical training came at the keyboard, a practical choice because it avoids the problems of exact tuning inherent in the strings and because it allows the young performer to visualize the notes with the aid of the various keys of the instrument. At the same time, though, he was provided with a small violin, and he no doubt spent a great deal of time watching his father play and experimenting on his own.

One of the many astonishing stories of Mozart's musical abilities came from a friend of his father's, Andreas Schachtner, who wrote this account after Mozart's death to Wolfgang's sister Nannerl, who was gathering material for a biography. Schachtner recalled an evening in 1762 when a visiting composer, Wenzel Hebelt, brought six new trios he


WORKING IN UNISON
Atlantic Charter is proud to support the
Boston Symphony Orchestra in its upcoming season.
Atlantic
Charter
please visit www.atlanticcharter.com

had written. Leopold Mozart was to play the bass line on his viola, the composer to play the first violin part, and Schachtner the second violin. (Schachtner was the court trumpeter, but instrumentalists were far less specialized then than they are today!) Little Wolfgang, six years old, badgered his father to allow him to play the second violin part. Leopold wanted him to leave them alone, since he had never studied the instrument, but Wolfgang replied, "You don't need to have studied in order to play second violin." Schachtner was willing to let Wolfgang play along with him, so Leopold said, "Play with Herr Schachtner, but so softly that we can't hear you, or you will have to go." Schachtner's letter to Nannerl continues:

> Wolfgang played with me; I soon noticed with astonishment that I was quite superfluous. I quietly put my violin down and looked at your Papa; tears of wonder and comfort ran down his cheeks at this scene, and so he played all six trios. When we had finished, Wolfgang was so encouraged by our applause that he insisted he could play the first violin, too. For a joke, we made the experiment, and we almost died for

Longy School of Music
VIRTUOSITY MATTERS



The Pacifica Quartet

"I was transported...When it happens it is so strong, so unforgettable, unmistakable...They had put me into a whole different space."

— HILDE LIMONDJIAN, CURATOR
METROPOLITAN MUSEUM OF ART'S CONCERT SERIES
NEW YORK TIMES, OCT. 18, 2009

WITH CONSERVATORY COMPETITION WINNER JUAN RUIZ, CLARINET

FRIDAY, APRIL 30, 8PM

Pickman Concert Hall
27 Garden Street, Cambridge
Admission free, tickets required
tickets@longy.edu | 617.876.0956 x1500

Longy School of Music
One Follen Street ♦ Cambridge, MA ♦ 617.876.0956
www.longy.edu

SB
SUSAN BAILIS
ASSISTED LIVING
352 Massachusetts Ave.
617-247-1010
www.susanbailis.com

LISTEN TO THE MUSIC. Neighboring Symphony Hall, our seniors stay healthy, active and independent so they can enjoy life in perfect harmony.

Classically Elegant
...and proud to support the BSO.



W
WINDSOR PLACE
OF WILMINGTON
A New Assisted Living Residence
Call 978-988-2300
WindsorPlaceOfWilmington.com

100 YEARS OF MUSIC EDUCATION

February 9th - June 15th 2010

A Centennial exhibition by Community Music Center of Boston at the Boston Public Library's Rabb Auditorium Lobby (Copley Square).

Monday - Thursday: 9 a.m. - 9 p.m.
Friday & Saturday: 9 a.m. - 5 p.m.
Sunday (Oct. - May): 1 p.m. - 5 p.m.



Community Music Center of Boston | 34 Warren Avenue, Boston, MA | **tel:** 617-482-7494

BOSTON BAROQUE
presents Michael Maniaci

MOZART: ARIAS FOR MALE SOPRANO

EXSULTATE, JUBILATE
From CLEMENZA DI TITO
Overture and aria, *Deh per questo*
From LUCIO SILLA
Aria, *Il tenero momento*
Aria, *Ah se a morir*
Plus: HAFFNER SYMPHONY

"Spectacular virtuosity...and heartmelting expressivity."
—*Pittsburgh Post-Gazette*

Friday, May 7 • Saturday, May 8
NEC's Jordan Hall



617.484.9200 | www.bostonbaroque.org



Leopold Mozart

laughter when he played this, too, though with nothing but strange and incorrect fingerings, in such a way that he never actually broke down.

Only after this did Wolfgang begin formal training with his father on the violin, yet his progress was so rapid that he appeared in public as the soloist in a concerto only three months later, on February 28, 1763, a month after his seventh birthday! The extraordinary talent of both Wolfgang and Nannerl suggested to Leopold that he should make a grand tour of Europe to show them off to the crowned heads and wealthy patrons of music; this tour began only a few months after Wolfgang's debut as a concerto soloist. Until he moved to Vienna and gave up the violin entirely, Wolfgang was able to make professional use of his skill on both string and keyboard instruments.

In his maturity Mozart preferred the keyboard as the principal vehicle of his virtuosity, and it was for the keyboard that he composed his most profound concertos, whether for himself, for his students, or for other virtuosos. But during the earlier years, when he was still concertmaster in the court orchestra of the Archbishop Hieronymus Colloredo of Salzburg, playing the violin was one of his duties—one that he fulfilled with some distaste. His father constantly encouraged his violin playing. In a letter of October 18, 1777, Leopold wrote, "You have no idea how well you play the violin, if you would only do yourself justice and play with boldness, spirit, and fire, as if you were the first violinist in Europe." Perhaps it was the constant paternal pressure that caused Wolfgang ultimately to drop the violin as a solo instrument. His move to Vienna was in part a declaration of independence from his father, and his giving up the violin as a concert instrument should probably be understood in that light. (He continued to play the viola, preferring it in chamber music, for the rest of his life, but his concert appearances were as a pianist.)

It is generally said that the five violin concertos were all composed during a single year,



NOT EVERYONE INHERITS THE NOSE TO THE GRINDSTONE GENE

Which is why so many people trust their family fortunes with us.

When it comes to your long-term security, market volatility may be far less worrisome than family volatility. Fortunately, Fiduciary Trust has proven strategies to help you deal with both. From sophisticated investment advice to estate planning, to the creative use of trusts, our advisors will help protect what matters most—your legacy.

For advice you can trust, visit us at fiduciary-trust.com or call Randy Kinard at 617-574-3432.

FIDUCIARY TRUST

REAP THE DIVIDENDS℠

Investment Management • Estate and Financial Planning
Corporate Trustee • Estate Settlement • Family Office Services
fiduciary-trust.com

1775, while Wolfgang was nineteen and still concertmaster in Salzburg. But Wolfgang Plath, in a detailed study of Mozart's handwriting and the way it changed over the years, suggested that the first concerto was written in April 1773 (the date on the original manuscript is smudged and illegible, so this is quite possible). Perhaps it was this piece that Leopold meant when he referred in a later letter to "the concerto that you wrote for Kolb [a Salzburg amateur]," which is otherwise a mystery. In any case, the other four concertos were composed in the space of some six months in 1775.

It is not clear whether he wrote them for himself or for Gaetano Brunetti, an Italian violinist also in the Archbishop's orchestra. There is some evidence to suggest the latter possibility: a few years later, when Mozart wrote a new slow movement (Adagio in E major, K.261) to replace the middle movement of the Fifth Violin Concerto (K.219), Leopold referred to K.261 in a letter of October 9, 1777, as having been written for Brunetti "because he found the other one too studied." But that is certainly not solid proof that the original concerto, much less all five of them, was composed for the Italian instrumentalist.

When Mozart wrote the violin concertos, he was still consolidating his concerto style; he had not yet developed the range and dramatic power of his mature piano concertos. Though he was developing quickly in those years, his violin concertos still resemble the Baroque concerto, with its ritornello for the whole orchestra recurring like the pillars of a bridge to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the tutti-solo opposition of the Baroque concerto in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in January 1777. Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.

Even within the space of the six months during which the last four were composed, Mozart's concerto technique underwent substantial development. The last three concertos have long been a regular part of the repertory. Whatever it was that happened during the three months between the composition of the Second and the Third violin concertos, it had the effect of greatly deepening Mozart's art, of allowing him to move beyond the pure decoration of the *galant* style to a more sinewy and spacious kind of melody. The violin seems to have taken on some of the character—both lyric and dramatic—of the human voice in his operas. As the principal "singer" in the concerto, the soloist becomes a real personality from the moment of the violin's first entrance. The Allegro exposition presents several ideas, all in A major, followed by a little unison coda ending with a quirky upward arpeggio. The soloist suddenly enters in a dreamy state—Childe Harold before Byron had conceived him—before reverting to the original tempo, Allegro aperto, with a new theme. Again the unison orchestral coda appears, but the soloist grabs its last figure and uses it to start an entirely new idea that will introduce various passages in the development.

The slow movement is a rapturous contemplation for the soloist in the bright and

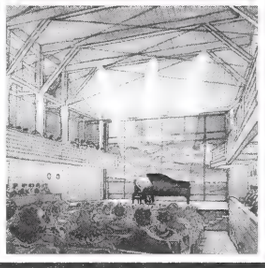






ROCKPORT MUSIC





OPENING IN JUNE 2010
THE SHALIN LIU PERFORMANCE CENTER
An intimate, 330-seat concert hall with magnificent views of the ocean – located in downtown Rockport, Massachusetts.

ROCKPORT CHAMBER MUSIC FESTIVAL
DAVID DEVEAU, ARTISTIC DIRECTOR
29TH SEASON
World-renowned soloists and ensembles
20 Concerts | June 10 – July 18, 2010

NEW! ROCKPORT MUSIC PRESENTS
Outstanding jazz, folk, and world music artists
4 Concerts | July 24 – August 8, 2010

INFORMATION 978.546.7391 WWW.ROCKPORTMUSIC.ORG

BRIGHAM UROGYNECOLOGY GROUP

proudly supports the

BOSTON SYMPHONY ORCHESTRA

The Division of Urogynecology at BWH offers advanced diagnosis and treatment for women with incontinence and other urogynecologic conditions.

Contact us at **www.brighamandwomens.org/urogynecology**
or **(617) 732-4838**

BWH BRIGHAM AND WOMEN'S HOSPITAL

A FOUNDING MEMBER OF PARTNERS HEALTHCARE

extremely rare (for Mozart) key of E major. Except for its opening statement, when it is in the foreground, the orchestra mostly provides a rich bed of sonority on which the lush and elaborate violin melody can loll.

The last movement opens with a straightforward but uneventful dance melody in minuet tempo, but the soloist then presents a new melody that breaks out from the formality of the minuet and opens up the rondo form. But any expectation of predictability or regularity is dashed with the surprising appearance of a "Turkish" episode, a sequence of five melodies, of which four are drawn from Hungarian folk music (perhaps transmitted by Mozart's friend Michael Haydn, just back from a trip to Hungary), while one (the second tune of this group) had already appeared in Mozart's ballet music *Le gelosie del seraglio*, K.135a, written at age sixteen for his opera *Lucio Silla*. There it was in A major; in the concerto it is presented in the minor, with the addition of violent *sforzandi*, which seem to give it that "Turkish" air. After this astonishing interruption, balance is restored with the stately minuet tune and a recapitulation that brings the concerto to an end with a rising arpeggio on a charmingly quizzical note.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE FIRST BOSTON SYMPHONY PERFORMANCES OF MOZART'S K.219 *were given by violinist Carl Wendling with Karl Muck conducting in the 1907-08 season, in Providence, Buffalo, Troy, and Cambridge. The next BSO performance was a single subscription performance in December 1930, with soloist Anton Witek and conductor Richard Burgin, after which, between 1949 and 1970, there were one-off performances by Dorotha Powers (with Serge Koussevitzky at Tanglewood in 1949), William Kroll (with Charles Munch at Tanglewood 1951), David Oistrakh (with Munch in a December 1955 Pension Fund concert; later with William Steinberg in a January 1970 Pension Fund concert), and Joseph Silverstein (with Munch at Tanglewood in 1962). Silverstein then conducted a 1978 Tanglewood performance with violinist Mayumi Fujikawa, and was soloist in performances led by Seiji Ozawa in February and March 1979 (including a performance in Shanghai during the orchestra's tour to China). Since then, BSO performances of the piece have featured Cho-Liang Lin and Itzhak Perlman (both with Edo de Waart), Thomas Zehetmair (with Christof Perick), Anne-Sophie Mutter (with Roger Norrington), Malcolm Lowe (with André Previn), Isaac Stern (with Ozawa), Pamela Frank (with Previn), Perlman (with Rafael Frühbeck de Burgos), and Gil Shaham (the most recent Tanglewood performance, on July 26, 2003, with Jeffrey Tate; and the most recent subscription performances, in April 2006 with Frühbeck de Burgos).*

Real *people.* Real *heroes.*

From public servants that fight for our rights, to caregivers that dedicate their lives to the service of others, some of our country's greatest heroes live or work at Life Care Centers of America's skilled nursing and rehabilitation facilities.

Life Care® Centers of America

www.LCCA.com

Joint Commission accredited

The Honorable George Bourque

City mayor for eight years, Fitchburg state representative for 22 years, and four-year resident of Life Care Centers of America



SKILLED NURSING • LONG-TERM CARE • REHABILITATION

11506



Wolfgang Amadè Mozart

Symphony No. 35 in D, K.386, "Haffner"

JOANNES CHRISOSTOMUS WOLFGANG GOTTLIEB MOZART—who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777 (he used "Amadeus" only in jest)—was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. Mozart composed the six movements of a serenade (the so-called "Haffner" Serenade), from which he took the four movements of this symphony, in Vienna at the end of July and beginning of August 1782. The present form of the symphony took shape the following winter, and received its premiere on March 29, 1783, in Vienna.

THE SCORE OF THE "HAFFNER" SYMPHONY calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings. The flutes and clarinets are a late addition, made when the composer recast the music of the serenade into the four-movement symphony.

The Haffner family of Salzburg has been immortalized through two compositions by Mozart, the *Haffner* Serenade, K.250(248b), of 1776, commissioned for a family wedding, and the *Haffner* Symphony, K.385, of 1782. Actually the symphony was originally intended simply to be another serenade, for use at the celebration given Sigmund Haffner, a boyhood chum of Mozart's, when he was elevated to the nobility in recognition of his generous benefactions made to the city. Leopold Mozart urgently requested some suitable music from Wolfgang. This happened not long after the younger Mozart's arrival in Vienna, when he was busy trying to establish himself in the capital with pupils and commissions for compositions and attempting to get ready for his forthcoming wedding to Constanze Weber, which was to take place on August 4. (Mozart carefully kept the wedding plans a secret from Papa until it was too late for him to interfere.)

Mozart's first reaction was that he was too busy: "I am up to the eyes in work," he wrote on July 20. But he promised to burn the midnight oil and was able to send individual movements via post, the last of them accompanied by a letter dated August 7. There is

THIS MONTH

Music *at the* Gardner

World Class Concerts in an Intimate Setting



Sunday Concert Series • SUNDAYS AT 1:30PM

APRIL 25

Belcea String Quartet

Beethoven, Szymanowski, Bartók

MAY 2

Hahn-Bin, violin

Young Artists Showcase—First Prize Winner,
2009 Young Concert Artists International Auditions
Grieg, Ravel, De Falla, and more

MAY 9

Musicians from Marlboro

Boccherini, Stravinsky, Schubert

The *Sunday Concert Series* resumes in the fall with a performance by A Far Cry on September 19.

Need your Sunday afternoon music fix over the summer? Listen anytime to outstanding artists recorded live at the Gardner through our **FREE** classical music podcast, *The Concert*—available at GARDNERMUSEUM.ORG.

- Concerts every Sunday at 1:30pm, Sept to May
- Café open 11am-4pm
- Tickets online, by phone, or at the door
- Full schedule and FREE podcast at gardnermuseum.org

ISABELLA STEWART GARDNER MUSEUM

280 THE FENWAY BOX OFFICE 617 278 5156
WWW.GARDNERMUSEUM.ORG



Mozart's family as painted in 1780/81 by Johann Nepomuk della Croce: Wolfgang's sister Nannerl, Wolfgang, and Leopold, with a painting on the wall of Mozart's mother, who had died in July 1778

no evidence regarding the exact date of the premiere, but Leopold presumably prepared the serenade for performance, and we may assume that it was performed as Mozart wrote it—with an introductory march and a second minuet. The march survives as K.408/2(385a); the minuet is lost.

The next we hear of this music is in a letter of Wolfgang's to his father just before Christmas, asking Leopold to send "the new symphony which I composed for Haffner at your request." He was planning a concert for Lent (the most popular time for concerts, since opera houses and theaters were closed), and he wanted to include this new work. Leopold sent the original score back to Vienna; when Wolfgang saw it again, he wrote: "My new *Haffner* Symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect." But he chose nonetheless to adapt it to fit better the normal canons of concert use—four movements (with only a single minuet) —and added parts for flutes and clarinets, which had been lacking in the serenade.

Mozart included the revised symphony on a concert that he gave on March 29, 1783. The program was arranged in a way that we would find very bizarre today, though it was the normal run of business at an 18th-century performance. The concert opened with the first three movements of the new symphony, followed by an aria, a piano concerto, an operatic *scena*, a keyboard fugue, and a vocal rondo—and then came the finale of the *Haffner* Symphony!

Even though it survives only in its four-movement form, the *Haffner* Symphony still recalls the many earlier serenades Mozart had composed for use in Salzburg in being generally lighter in construction, somewhat more loose-limbed than a normal symphony planned as such from the outset. (After all, music at a party would not likely have had many listeners willing to follow a detailed musical argument with any degree of concentration.) Gradually his serenades became more "symphonic" in a way that required the

April 30, May 2 & 4
Cutler Majestic Theatre
Starring **Stephanie Blythe**
With **Wendy Bryn Harmer,**
Scott Ramsay, James Maddalena
Conducted by **Gil Rose**
Directed by Metropolitan Opera
Stage Director **David Kneuss**
Tickets from **$29** through
Telecharge.com,
by phone at **800-233-3123**
Visit us online for articles,
study guides, and much more!
www.operaboston.org
Sung in French with titles / dialogue in English translation



At Brookhaven, lifecare living is as good as it looks.



Brookhaven at Lexington offers an abundance of opportunities for intellectual growth, artistic expression and personal wellness. Our residents share your commitment to live a vibrant lifestyle in a lovely community.

Call today for a tour!
781.863.9660 • 800.283.1114
www.brookhavenatlexington.org

BROOKHAVEN
AT LEXINGTON
A Full-Service Lifecare Retirement Community

carf
EQUAL HOUSING OPPORTUNITY

listener's full attention, rather than just the subliminal awareness that some music was going on in the background.

The pomp of the first movement is splendidly worked out with material based almost entirely on the opening gesture, with its dramatic octave leaps or their linear equivalent, running scales in eighths or sixteenths. The Andante is lush and delicately elaborate, filled with those graces we call "Mozartean." The minuet offers a vigorous and festive main section (whose grand melodic leaps remind us of the first movement) contrasting with a more graceful Trio.

The finale seems to be a reminiscence—whether intentional or otherwise, who can say?—of Osmin's comic aria "O wie will ich triumphieren" from *Die Entführung aus dem Serail*. The opera was first performed on July 16, 1782, just two weeks before the composition of this finale. Mozart's satisfaction with the Osmin aria, and his recollection of that recently performed score, may explain the complete fluency with which he noted down this movement in his manuscript, as if at a single sitting. He was also clearly pleased enough with the finale to use it, isolated from the rest of the work, as the concluding music for an entire concert. As he correctly recognized, this witty play of dynamics engineering the various returns of the rondo tune was the perfect vehicle to send the audience home in a cheerful mood.

Steven Ledbetter

THE AMERICAN PREMIERE OF THE "HAFFNER SYMPHONY" *was given by the Germania Musical Society with Carl Bergmann conducting in January 1850, in Baltimore.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of the "Haffner" Symphony were given by Wilhelm Gericke in January 1885, subsequent ones being given by Max Fiedler, Karl Muck, Bruno Walter, Serge Koussevitzky, Albert Stoessel, Geroges Enesco, Fritz Reiner, Thor Johnson, Leonard Bernstein, Charles Munch, Pierre Monteux (in a Pension Fund concert given on his eighty-fifth birthday), Erich Leinsdorf, Jorge Mester, Charles Wilson, James Levine (in April 1972, opening his very first program with the BSO), Stanislaw Skrowaczewski, Neville Marriner, Klaus Tennstedt, Vladimir Ashkenazy, Vittorio Negri, Christoph Eschenbach, Carl St. Clair, James Conlon, Bernard Haitink, Charles Dutoit (the most recent Tanglewood performance, on August 27, 2004), and Levine again (the most recent subscription performances, in November 2005).*

DEPOSIT & CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT & TRUST • COMMERCIAL BANKING

NOT ALL PHILANTHROPISTS HAVE BUILDINGS NAMED AFTER THEM.



Philanthropic giving is always welcome, regardless of what form it takes. Boston Private Bank & Trust Company's **Donor Advised Fund** is a simple and flexible tool that makes charitable giving easier than ever. It enables you to set aside funds and recommend grants to qualified nonprofit organizations according to your interests and on your timetable, all while realizing a tax benefit. It is just one of the ways we make the connections that count—connections to the financial expertise you need, and a personal connection that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Richard MacKinnon, Senior Vice President, at (617) 912-4287
or rmackinnon@bostonprivatebank.com

Investments are not FDIC insured, have no Bank guarantee, are not a deposit, and may lose value.

To Read and Hear More...



The biggest biography of Richard Strauss is still Norman Del Mar's three-volume *Richard Strauss*, which gives equal space to the composer's life and music (Cornell University paperback); *Le Bourgeois Gentilhomme* receives detailed consideration in Volume II. More recent books on Strauss include Tim Ashley's *Richard Strauss* in the well-illustrated series "20th-Century Composers" (Phaidon paperback); *The life of Richard Strauss* by Bryan Gilliam, in the series "Musical lives" (Cambridge paperback), and *Richard Strauss: Man, Musician, Enigma* (Cambridge University Press) by Michael Kennedy, who also wrote *Richard Strauss* in the "Master Musicians" series (Oxford paperback) and whose Strauss article in The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). The Strauss entry in the 2001 edition of The New Grove is by Bryan Gilliam.

Strauss himself made two recordings of his *Bourgeois Gentilhomme* music: first in 1930 with the Berlin State Opera Orchestra (reissued on Pearl), then in 1944 with the Vienna Philharmonic (reissued on Preiser). Later recordings of the *Bourgeois Gentilhomme* Suite with Rudolf Kempe conducting the Dresden State Orchestra (EMI) and Fritz Reiner conducting the Chicago Symphony (RCA) remain highly recommendable. Other recordings include Sir Neville Marriner's with the Academy of St. Martin in the Fields (Philips), Erich Leinsdorf's with the Chamber Orchestra of Europe (COE Records), and the conductorless Orpheus Chamber Orchestra's (Deutsche Grammophon).

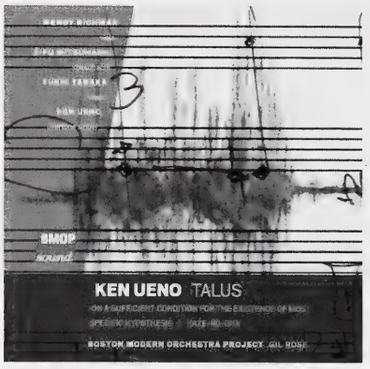


The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (Harper-Perennial paperback). Peter Gay's *Mozart* is a concise, straightforward introduction to the composer's life, reputation, and artistry (Penguin paperback). *The Cambridge Mozart Encyclopedia*, edited by Cliff Eisen and Simon Keefe, is an important recent source of information (Cambridge University paperback). For deeper delving, there are also Stanley Sadie's *Mozart: The Early Years, 1756-1781* (Oxford); Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791*, which provides a full picture of the composer's final decade (Harper-Perennial paperback); Julian Rushton's *Mozart: His Life and Work*, in the "Master Musicians" series (Oxford); Robert Gutman's *Mozart: A Cultural Biography* (Harcourt Brace Jovanovich/Harvest paperback), and *Mozart's Women: His Family, his Friends, his Music*, by the conductor Jane Glover (HarperCollins). Stanley Sadie's Mozart article from the 1980 Grove Dictionary was published separately as *The New Grove Mozart* (Norton paperback). The revised entry by Sadie and Cliff Eisen from the 2001 Grove was published separately as a new *New Grove Mozart* (Oxford paperback). "Musical lives," a series of readable, com-

BMOP sound

SPRING 2010 RELEASES

To check availability and to order, go to www.bmopsound.org



[1014]

KEN UENO TALUS

ON A SUFFICIENT CONDITION FOR THE EXISTENCE OF MOST SPECIFIC HYPOTHESIS | KAZE-NO-OKA

Wendy Richman viola
Yukio Tanaka biwa
Kifu Mitsuhashi shakuhachi
Ken Ueno overtone singer

"A concerto that engrossingly reinvents the discourse." THE BOSTON GLOBE

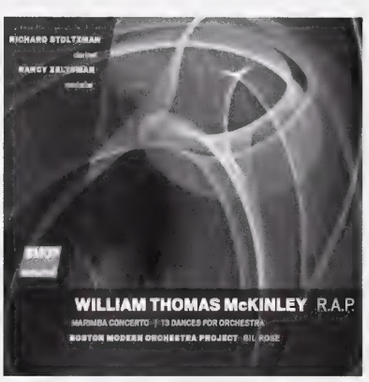


[1015]
SACD

DOMINICK ARGENTO
JONAH AND THE WHALE

Thomas Oakes narrator
Daniel Norman tenor
Daniel Cole bass
Providence Singers
Boston Modern Orchestra Project
Andrew Clark conductor

"An engaging combination of 14th-century English poetry, sea chanteys, and work songs." PROVIDENCE MONTHLY



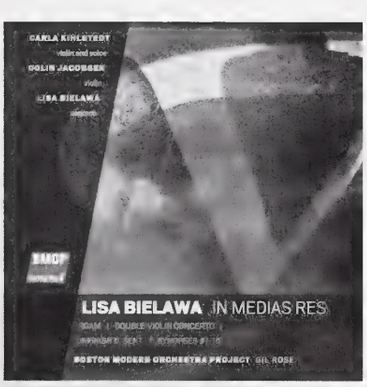
[1016]

WILLIAM THOMAS McKINLEY R.A.P.

"CHILDHOOD MEMORIES" CONCERTO FOR MARIMBA AND ORCHESTRA | 13 DANCES FOR ORCHESTRA

Richard Stoltzman clarinet
Nancy Zeltsman marimba

"The gung-ho orchestra rapped a little too." THE BOSTON GLOBE



[1017]
SACD

LISA BIELAWA IN MEDIAS RES

UNFINISH'D, SENT | ROAM | DOUBLE VIOLIN CONCERTO

Carla Kihlstedt violin
Colin Jacobsen violin
Lisa Bielawa soprano

"Performed with unfailing refinement." THE BOSTON GLOBE

BMOP/sound, the label of the acclaimed Boston Modern Orchestra Project, explores the evolution of the music formerly known as classical. Its eclectic catalog offers both rediscovered classics of the 20th Century and the music of today's most influential and innovative composers. BMOP/sound gives adventurous listeners a singular opportunity to explore the music that is defining this generation and the next.

Gil Rose, Executive Producer | www.bmopsound.org | Distributed by Albany Music Distributors, Inc. | www.albanymusic.net

pact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback). Other helpful sources include *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer); Neal Zaslaw's *Mozart's Symphonies: Context, Performance Practice, Reception*, which provides a detailed survey of Mozart's works in the genre (Oxford paperback), and *The Compleat Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart*, edited by Neal Zaslaw and William Cowdery (Norton). Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford). *A Guide to the Symphony*, edited by Robert Layton, includes a chapter by H.C. Robbins Landon on "The Symphonies of Mozart" (Oxford paperback). *A Guide to the Concerto*, also edited by Layton, includes a chapter by Denis Matthews on "Mozart and the Concerto" (Oxford paperback). The series of BBC Music Guides includes a volume by A. Hyatt King on *Mozart Wind & String Concertos* (University of Washington paperback). Michael Steinberg's note on the Violin Concerto No. 5 is in his program note compilation *The Concerto–A Listener's Guide*; his note on the *Haffner* Symphony is in his compilation *The Symphony–A Listener's Guide* (both Oxford paperback).

Leonidas Kavakos has recorded the five Mozart violin concertos as soloist/conductor with the Camerata Salzburg (Sony). Other digital sets of the five concertos include Pamela Frank's with David Zinman and the Tonhalle Orchestra of Zurich (Arte Nova), Anne-Sophie Mutter's as soloist/conductor with the London Philharmonic (Deutsche Grammophon), and Itzhak Perlman's with James Levine and the Vienna Philharmonic (Deutsche Grammophon). The Third, Fourth, and Fifth concertos have been recorded by Christian Tetzlaff as soloist/conductor with the German Chamber Philharmonic (Virgin Classics) and by Gidon Kremer with Nikolaus Harnoncourt and the Vienna Philharmonic (Deutsche Grammophon).



Recordings of the *Haffner* Symphony include (listed alphabetically by conductor) Sir Colin Davis's with the Dresden Staatskapelle (Decca), Hans Graf's with the Orchestra of the Salzburg Mozarteum (Laserlight), James Levine's with the Vienna Philharmonic (Deutsche Grammophon), Charles Mackerras's with the Prague Chamber Orchestra (Telarc), Neville Marriner's with the Academy of St. Martin in the Fields (EMI), and George Szell's with the Cleveland Orchestra (Sony).

Marc Mandel

All the bigwigs.



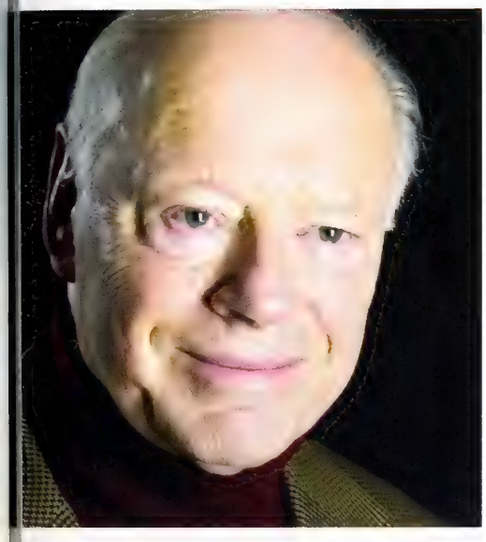
99.5 All Classical

A service of WGBH

On the radio & online at **995allclassical.org**

Think you know these composers' faces?
E-mail us at **bigwigs@wgbh.org** for the answers!

Guest Artists



Bernard Haitink

With an international conducting career that has spanned more than five decades, Amsterdam-born Bernard Haitink is one of today's most celebrated conductors. Principal Conductor of the Chicago Symphony Orchestra since 2006, he was for more than twenty-five years at the helm of Amsterdam's Royal Concertgebouw Orchestra as its music director. He has also previously held posts as music director of the Dresden Staatskapelle, the Royal Opera–Covent Garden, Glyndebourne Festival Opera, and the London Philharmonic. He is Conductor Laureate of the Royal Concertgebouw Orchestra and Conductor Emeritus of the Boston Symphony Orchestra and has made frequent guest appearances with most of the world's leading orchestras. Mr. Haitink began the 2009-10 season with a European tour with the Chicago Symphony, performing in Vienna, Paris, London, and at the Berlin and Lucerne festivals. He performed last autumn with the London Symphony Orchestra, both in London and in a series of three programs of Schubert and Mahler at Avery Fisher Hall in New York, and returned to the Royal Concertgebouw Orchestra to lead the traditional Christmas Day concert. Other highlights include concerts with the Berlin Philharmonic, Boston Symphony, and Bayerischer Rundfunk orchestras, and a Beethoven cycle with the Chicago Symphony. Mr. Haitink has recorded widely for the Philips, Decca, and EMI labels, with the Concertgebouw, the Berlin Philharmonic, the Vienna Philharmonic, and the Boston Symphony Orchestra. His discography also includes many opera recordings with the Royal Opera and Glyndebourne, as well as with the Bavarian Radio Orchestra and Dresden Staatskapelle. His recording of Janáček's *Jenůfa* with the orchestra, soloists, and chorus of the Royal Opera House, Covent Garden, received a Grammy Award

The Florida Alternative



Relax in your own private apartment furnished by Goddard House in Brookline. We'll add warmth to your short term stay with our own special mixture of three meals a day, personal care, 24-hour staffing, reminders for medication, stimulating programs, weekly housekeeping and ....a lively community of friends.

For a taste of Goddard House in Brookline call Emily Judd at 617.731.8500 x105 or take a tour at www.goddardhouse.org

GODDARD HOUSE IN BROOKLINE
The Recipe for Living

ASSISTED LIVING SHORT TERM STAYS - *The Recipe for Living*



AMERICAN-JAPANESE CULTURAL CONCERT SERIES
第２回日本—アメリカ交流コンサート

Special Guest Pianist Emanuel Ax

www.americanjapaneseconcerts.com
email: wkboston@live.jp

From Japan: Masaharu Yamamoto-Clarinet (Tokyo University of the Arts)

Featuring Boston Symphony Orchestra musicians
Keisuke Wakao-Oboe
Richard Ranti-Bassoon
Richard Sebring-Horn
Alexander Velinzon-Violin
Yuncong Zhang-Violin
Rebecca Gitter-Viola
Mihail Jojatu-Cello
Edwin Barker-Double Bass

Edmund Arkus, Piano (May 2)

Keisuke Wakao, Director

All programs and artists are subject to change.

PHOTOGRAPHY: MICHAEL LUTCH

Friday, April 30, 8:00pm
Church of the Redeemer Chestnut Hill
617-566-7679
www.redeemerchestnuthill.org

ALL MOZART PROGRAM
Special Guest Pianist Emanuel Ax
Mozart: Oboe Quartet in F, K. 370
Mozart: Quintet for Clarinet and Strings in A, K. 581
Mozart: Piano Quintet in E flat, K.452

Tickets in Advance - $30
At the Door - $35
617-721-5105 (English)
617-721-4380 (Japanese)

Advanced combined ticket for both church concerts (April 30th and May 2nd): $50

Sunday, May 2, 4:30pm
First Church in Boston
617-267-6730
www.firstchurchboston.org

Message by Dr. Hiroshi Ishii, Muriel R. Cooper Professor of Media Arts and Sciences at the MIT Media Lab

Schumann: Marchenzahlungen for Clarinet, Viola and Piano, Op.132
Handel-Halvorsen: Duet for violin and double bass, 'Passacaglia'
Sarasate: Zigeunerweisen (Transcribed for Double Bass and Piano)
Britten: Fantasy for Oboe and String Trio, Op.2
Schumann: Piano Quartet in E flat, Op.47

Tickets in Advance - $25
At the Door - $30
617-721-5105 (English)
617-721-4380 (Japanese)

Advanced combined ticket for both church concerts (April 30th and May 2nd): $50

for best opera recording in 2004. With the Boston Symphony Orchestra he has recorded Brahms's four symphonies and Alto Rhapsody, orchestral works of Ravel, and Brahms's Piano Concerto No. 2 with soloist Emanuel Ax. His most recent recordings are the complete Brahms and Beethoven symphonies with the London Symphony Orchestra on the LSO Live label, and Mahler's symphonies 1, 3, and 6, Bruckner's Symphony No. 7, and Shostakovich's Symphony No. 4 with the Chicago Symphony on their new "Resound" label. The Shostakovich recording was awarded a Grammy for Best Orchestral Performance of 2008. Bernard Haitink has received many international awards in recognition of his services to music, including both an honorary Knighthood and the Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands. He was named *Musical America*'s "Musician of the Year" for 2007. Bernard Haitink made his Boston Symphony Orchestra debut in February 1971, became the orchestra's principal guest conductor in 1995, and was named Conductor Emeritus of the BSO in 2004. In addition to concerts in Boston, he has led the orchestra at Tanglewood (where he appeared for the first time in 1994), Carnegie Hall, and on a 2001 tour of European summer music festivals. Prior to this season, his most recent appearances with the orchestra were in March 2008 at Symphony Hall (leading Bach's *St. Matthew* Passion and a Bartók/Schubert program with András Schiff) and in July 2008 at Tanglewood (leading an all-Beethoven program, and Mahler's *Resurrection* Symphony). Most recently, this past November, he led a program of Debussy, Ibert, and Brahms with soloist James Galway, and he returns next weekend to close the BSO's 2009-10 subscription season with music of Beethoven and Bartók.



Leonidas Kavakos

Recognized for his virtuosity and musicianship, violinist Leonidas Kavakos has appeared twice previously with the Boston Symphony Orchestra: in March 2007 playing Bartók's Violin Concerto No. 2, and in October 2008 playing the Brahms Violin Concerto. Winner of the 1985 Sibelius Competition and the 1988 Paganini Competition while still in his teens, Mr. Kavakos now appears with the world's great orchestras and conductors both in Europe and



NICE PEOPLE ~ FINE MERCHANDISE
~ OLD-FASHIONED SERVICE ~
AND THE 2 BEST-LOOKING
GOLDEN RETRIEVERS YOU'VE EVER SEEN

Zareh INC.

ONE LIBERTY SQUARE
BOSTON, MA 02109
617-350-6070

New England's Largest Oxxford Dealer
Serving the Financial District since 1933

North America, also making regular visits to renowned festivals worldwide and appearing in chamber music and recital series. After holding the position of principal guest artist with the Camerata Salzburg from 2002, he was artistic director of the orchestra from 2007 to 2009. In the 2009-10 season, he is the "Artist in Focus" at London's Southbank Centre, where his residency features him in performances as concerto soloist, conductor, chamber musician, and recitalist. Further engagements take him to the London Symphony and London Philharmonic, the BBC Philharmonic, the NDR Sinfonieorchester, the Berlin Philharmonic, the RAI Symphony Orchestra, the Singapore Symphony Orchestra, the New York Philharmonic, and the Dresden Staatskapelle. He tours with the Deutsches Symphonie-Orchester Berlin under Ingo Metzmacher to Innsbruck, Vienna, Paris, and Brussels, and he performs recitals in several European cities with collaborators including Nicholas Angelich and Gautier Capuçon. Highlights of recent seasons have included tours with the Rotterdam Philharmonic and Valery Gergiev to Rotterdam, Bucharest, and Prague; with the Israel Philharmonic and Zubin Mehta to Haifa, Jerusalem, and Tel Aviv; with the Pittsburgh Symphony Orchestra to Pittsburgh, Amsterdam, Cologne, and Hannover; with the Philadelphia Orchestra and Christoph Eschenbach to Madrid, Luxembourg, Budapest, and Vienna; and with the Gewandhaus Orchestra of Leipzig and Riccardo Chailly in Europe. Other engagements have included performances with the Tonhalle Orchestra in Zurich, with the Munich Philharmonic and Christian Thielemann, with the Orchestra Filarmonica della Scala, the Royal Concertgebouw Orchestra, the New York Philharmonic, the Toronto Symphony, and the Netherlands Radio Philharmonic, and in Great Britain with the London Philharmonic under Osmo Vänskä, the London Symphony under Valery Gergiev, and the BBC Philharmonic under Gianandrea Noseda. He and the Camerata Salzburg have toured Austria, Germany, Spain, Italy, Greece, and Croatia together and performed at the BBC Proms in London. In February 2006, Mr. Kavakos presented the Camerata Salzburg in his own festival at the Athens Megaron, in concerts recorded by Sony and featuring Mozart's five violin concertos. For their most recent CD, featuring Mendelssohn's Violin Concerto and piano trios, they received the 2009 ECHO Klassik award. In 1991, Leonidas Kavakos won the *Gramophone* Award for the first recording of the original version of Sibelius's Violin Concerto (BIS). For ECM he has recorded sonatas by Enescu and Ravel with pianist Péter Nagy and a widely praised recording of works by Bach and Stravinsky. He plays the "Falmouth" Stradivarius of 1692 and a Giovanni Battista Guadagnini of 1782 (Torino).

Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal contributions that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with the designation of Great Benefactor. For more information, please contact Elizabeth P. Roberts, Director of Development—Campaign and Individual Giving, at 617-638-9269 or eroberts@bso.org.

TEN MILLION AND ABOVE

Mr. Julian Cohen † • Fidelity Investments • The Linde Family Foundation • Ray and Maria Stata • Anonymous

SEVEN AND ONE HALF MILLION

Mr. and Mrs. George D. Behrakis •
Mr. John F. Cogan, Jr. and Ms. Mary L. Cornille

FIVE MILLION

Bank of America and Bank of America Charitable Foundation •
Paul and Catherine Buttenwieser • Germeshausen Foundation •
NEC Corporation • Stephen and Dorothy Weber • Anonymous

TWO AND ONE HALF MILLION

Mr. and Mrs. J.P. Barger • Peter and Anne Brooke •
Eleanor L. Campbell and Levin H. Campbell • Commonwealth of Massachusetts •
Cynthia and Oliver Curme/The Lost & Foundation, Inc. •
Alan J. and Suzanne W. Dworsky • EMC Corporation • Jane and Jack Fitzpatrick •
Susan Morse Hilles Trust • National Endowment for the Arts •
William and Lia Poorvu • Miriam and Sidney Stoneman † •
Estate of Elizabeth B. Storer • Anonymous

ONE MILLION

American Airlines • Mr. and Mrs. Harlan E. Anderson • Dorothy and David B. Arnold, Jr. • AT&T • The Bank of New York Mellon • Gabriella and Leo Beranek • Mr. William I. Bernell † • George and Roberta Berry • Alan S. and Lorraine D. Bressler • Jan Brett and Joseph Hearne • Chiles Foundation • Mr. † and Mrs. William H. Congleton • Country Curtains • John and Diddy Cullinane • Lewis S. and Edith L. Dabney • Mr. and Mrs. Stanton W. Davis † • Estate of Mrs. Pierre de Beaumont • Estate of Elizabeth B. Ely • John P. II and Nancy S.† Eustis • The Fairmont Copley Plaza Hotel and Fairmont Hotels & Resorts • Shirley and Richard Fennell • Estate of Verna Fine • Estate of Anna E. Finnerty • The Ann and Gordon Getty Foundation • Estate of Marie L. Gillet • The Gillette Company • Sophia and Bernard Gordon • Mrs. Donald C. Heath † • Estate of Francis Lee Higginson • Major Henry Lee Higginson † • Estate of Edith C. Howie • John Hancock Financial Services • Stephen B. Kay and Lisbeth L. Tarlow/The Aquidneck Foundation • Estate of Richard L. Kaye • George H.† and Nancy D. Kidder • Harvey Chet † and Farla Krentzman • The Kresge Foundation • Liz and George Krupp • Bill † and Barbara Leith • Liberty Mutual Foundation, Inc. • Estates of John D. and Vera M. MacDonald • Nancy Lurie Marks Family Foundation • Andrew W. Mellon Foundation • Kate and Al Merck • Mr. and Mrs. Nathan R. Miller • Mr. and Mrs. Paul M. Montrone • The Richard P. and Claire W. Morse Foundation • William Inglis Morse Trust • Mrs. Robert B. Newman • Mrs. Mischa Nieland and Dr. Michael L. Nieland • Megan and Robert O'Block • Mr. Norio Ohga • Carol and Joe Reich • Mr. and Mrs. Dwight P. Robinson, Jr. † • Susan and Dan Rothenberg • Estate of Wilhemina C. Sandwen • Dr. Raymond and Hannah H.† Schneider • Carl Schoenhof Family • Arthur I. Segel and Patti B. Saris • Kristin and Roger Servison • Ruth and Carl J. Shapiro • Miriam Shaw Fund • Sony Corporation of America • State Street Corporation • Thomas G. Stemberg • Dr. Nathan B. and Anne P. Talbot † • Caroline and James Taylor • Diana O. Tottenham • The Wallace Foundation • Roberta and Stephen R. Weiner • The Helen F. Whitaker Fund • Mr. and Mrs. John Williams • Estate of Mrs. Helen Zimbler • Anonymous (8)

† Deceased

JOIN THE FRIENDS OF THE BSO



YOUR KEY TO THE ULTIMATE BSO EXPERIENCE

FRIENDS ENJOY EXCLUSIVE PRIVILEGES, INCLUDING:

- Access to BSO or Boston Pops Working Rehearsals
- Advance ticket ordering
- Opportunities for your entire family to interact with BSO artists
- Exclusive experiences at historic Symphony Hall

Membership at every level is designed to deepen your experience with the BSO and bring you closer to the music. The greater your support, the greater your behind-the-scenes experience with the BSO and Symphony Hall and the greater your personal impact.

Please support the music you love by joining the Friends of the BSO today!

For even more exclusive access to BSO artists and behind-the-scenes events, please consider joining the Higginson Society, an extraordinary group of like-minded individuals dedicated to supporting the BSO.

To learn more, or to join, visit the information table in the lobby, call 617-638-9276, or find us online at bso.org.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

THE HIGGINSON SOCIETY OF THE BOSTON SYMPHONY ORCHESTRA

The Higginson Society

JOHN LODER, CHAIR ANNUAL FUND COMMITTEE AND SYMPHONY ANNUAL FUND

The Higginson Society embodies a deep commitment to supporting musical excellence, which builds on the legacy of the Boston Symphony Orchestra's founder and first benefactor, Henry Lee Higginson. The BSO is grateful to Higginson Society members whose gifts to the Symphony Annual Fund provide $3.2 million in support. The BSO acknowledges the generosity of the donors listed below, whose gifts we received by March 31, 2010.

For more information about joining the Higginson Society, contact Allison Cooley, Associate Director of Society Giving, at (617) 638-9254 or acooley@bso.org.

†This symbol denotes a deceased donor.

VIRTUOSO $50,000 TO 99,999

Peter and Anne Brooke • John F. Cogan, Jr., and Mary L. Cornille • Mrs. Marilyn Brachman Hoffman • Ted and Debbie Kelly • Mr. Irving W. Rabb • John S. and Cynthia Reed • Mrs. Joan T. Wheeler

ENCORE $25,000 TO 49,999

Mr. and Mrs. George D. Behrakis • Gregory E. Bulger Foundation/ Gregory Bulger and Richard Dix • Paul and Catherine Buttenwieser • Cynthia and Oliver Curme • Alan J. and Suzanne W. Dworsky • Mr. Alan Dynner • William and Deborah Elfers • Mr. and Mrs. Steven S. Fischman • Joy Gilbert, in memory of Richard Gilbert • Tom and Jody Gill • Mr. and Mrs. Amos B. Hostetter, Jr. • Mr. and Mrs. Stephen R. Karp • Paul L. King • Joyce and Edward† Linde • Elizabeth W. and John M. Loder • Richard and Nancy Lubin • Mr. and Mrs. Jeffrey E. Marshall • Carmine A. and Beth V. Martignetti • Joseph C. McNay • Mrs. August R. Meyer • Robert J. Morrissey • Megan and Robert O'Block • Louise C. Riemer • Susan and Dan Rothenberg • Patti Saris and Arthur Segel • Richard and Susan Smith • Stephen and Dorothy Weber • Roberta and Stephen R. Weiner • Mr. and Mrs. D. Brooks Zug • Anonymous

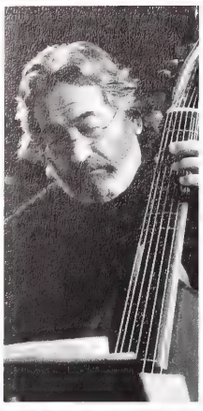
MAESTRO $15,000 TO 24,999

Alli and Bill Achtmeyer • Harlan and Lois Anderson • Dorothy and David Arnold • Joan and John Bok • Mr. and Mrs. John M. Bradley • Alan S. and Lorraine D. Bressler • Samuel B. and Deborah D. Bruskin • Ronald and Ronni Casty • John and Diddy Cullinane • Dr. and Mrs. Philip D. Cutter • Robert and Evelyn Doran • Thelma and Ray Goldberg •

20th ANNIVERSARY SEASON

Boston Early Music Festival

2009-2010 CONCERT SERIES



Jerusalem: A city of two peaces

Jordi Savall's newest musical and cultural experience

Wednesday, May 5 at 8pm • Sanders Theatre at Harvard

Announcing our 2010-2011 Concert Season!

Stile Antico
Bemf Chamber Opera Series:
Purcells's *Dido and Aeneas*
Symphonie des Dragons
Il Giardino Armonico
Kristian Bezuidenhout, *fortepiano*
Akademie für Alte Musik Berlin
Orchestra of the
Age of Enlightenment
The Tallis Scholars

Visit us online at WWW.BEMF.ORG for complete details, or call 617-661-1812 for a full brochure.

THE **BSO** ONLINE

watch listen explore

BUY TICKETS • SUBSCRIBE • DONATE • PROGRAM LISTINGS
DOWNLOAD PODCASTS • HISTORICAL FACTS • BIOGRAPHIES

VISIT US AT **BSO.ORG**

Unique HOMES & Good Living.

Chobee Hoy associates

Brookline's leading real estate agency,
known for exceptional service and commitment

18 Harvard Street
Brookline, MA 02445 -7905

617 . 739.0067
homeahoy@chobeehoy.com

we will find you a great place to live

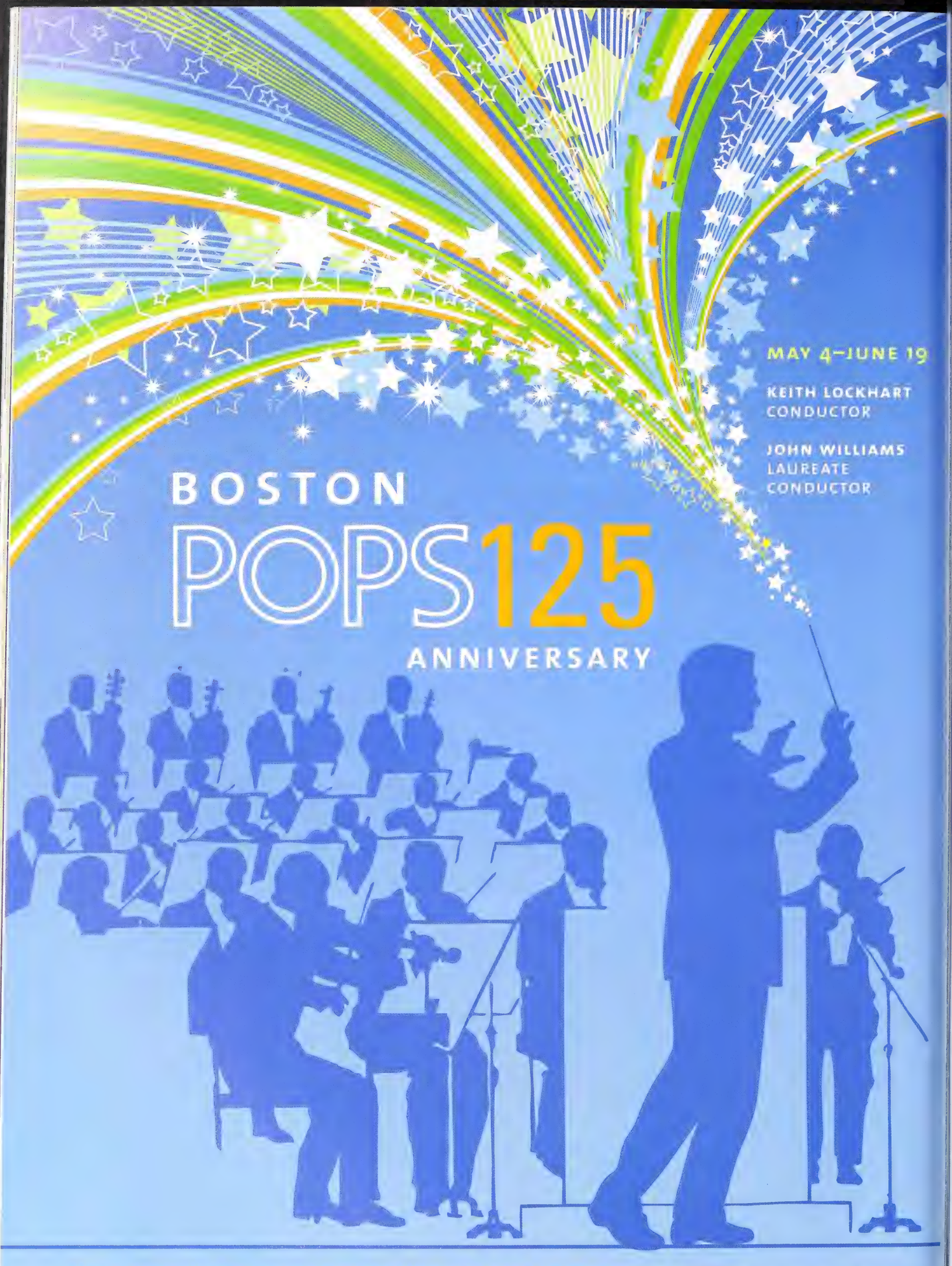
Roberta Goldman • Mr. and Mrs. Francis W. Hatch, Jr. •
Brent Henry and Minnie Baylor-Henry • Lizbeth and George Krupp •
Dr. and Mrs. Frederick H. Lovejoy, Jr. • Kate and Al Merck • Ann Merrifield and Wayne Davis •
Dr. Martin C. Mihm, Jr. • Mr. and Mrs. Frank Pao • Mr. and Mrs. Daniel Pierce •
William and Lia Poorvu • Carole and Edward I. Rudman • Mr. Benjamin Schore •
Kristin and Roger Servison • Rick and Terry Stone • Robert and Roberta Winters •
Anonymous (2)

PATRON $10,000 TO 14,999

Amy and David Abrams • Ms. Lucille M. Batal • Gabriella and Leo Beranek •
George and Roberta Berry • Ms. Ann Bitetti and Mr. Doug Lober • Mrs. Linda Cabot Black •
William David Brohn • Eleanor L. Campbell and Levin H. Campbell •
Estate of Mrs. Florence C. Chesterton-Norris • Mr. Joseph M. Cohen •
Dr. Lawrence H. Cohn and Roberta Cohn • Mrs. Abram T. Collier • Mrs. William H. Congleton •
Lewis S. and Edith L. Dabney • Mr. and Mrs. Miguel de Bragança •
Julie and Ronald M. Druker • Roger and Judith Moss Feingold • Larry and Atsuko Fish •
Carol and Robert Henderson • Susan Hockfield and Thomas N. Byrne • Ms. Emily C. Hood •
Prof. Paul L. Joskow and Dr. Barbara Chasen Joskow • Stephen B. Kay and Lisbeth Tarlow •
Mrs. George H. Kidder • Kingsbury Road Charitable Foundation • Farla Krentzman •
Pamela Kunkemueller • Mr. and Mrs. Peter E. Lacaillade •
Anne R. Lovett and Stephen G. Woodsum • John Magee • Dr. and Mrs. Joseph B. Martin •
Dr. Robert and Jane B. Mayer • Ms. Sandra O. Moose •
Richard P. and Claire W. Morse Foundation • Mrs. Robert B. Newman •
Jane and Neil Pappalardo • Drs. Joseph J. and Deborah M. Plaud • John and Susanne Potts •
William and Helen Pounds • Linda and Laurence† Reineman • Debbie and Alan Rottenberg •
Maureen and Joe Roxe/The Roxe Foundation • Mr. and Mrs. Douglas H. Sears •
Mr. and Mrs. Christopher Smallhorn • Ray and Maria Stata • Thomas G. Stemberg •
Tazewell Foundation • Mr. and Mrs. Stephen G. Traynor • Mr. and Mrs. David C. Weinstein •
James Westra • Joan D. Wheeler • Rhonda and Michael J. Zinner, M.D. • Anonymous

SPONSORS $5,000 TO 9,999

Dr. and Mrs. Noubar Afeyan • Helaine Allen • Mr. David and Dr. Sharman Altshuler •
Joel and Lisa Schmid Alvord • Mr. and Mrs. Walter Amory •
Diane M. Austin and Aaron J. Nurick • Mr. and Mrs. Sherwood E. Bain •
Judith and Harry Barr • Mr. Christopher Barton • Roz and Wally Bernheimer •
Doreen and Charles Bilezikian • Brad and Terrie Bloom • Mark G. and Linda Borden •
Stephen and Lisa Brown • Mr. and Mrs. William T. Burgin • Joanne and Timothy Burke •
Mr. Charles Christenson • Marvin and Ann Collier • Mr. Eric D. Collins •
Don and Donna Comstock • Howard Cox • Mr. and Mrs. Albert M. Creighton, Jr. •
Mrs. Bigelow Crocker • Joan P. and Ronald C. Curhan • Curvey Family Foundation •
Tamara P. and Charles H. Davis II • Charles and JoAnne Dickinson •



Now accepting group reservations for 20 or more.
Call 800-933-4255 or fax 617-638-9447.
Visit bsofunpops.org for more information

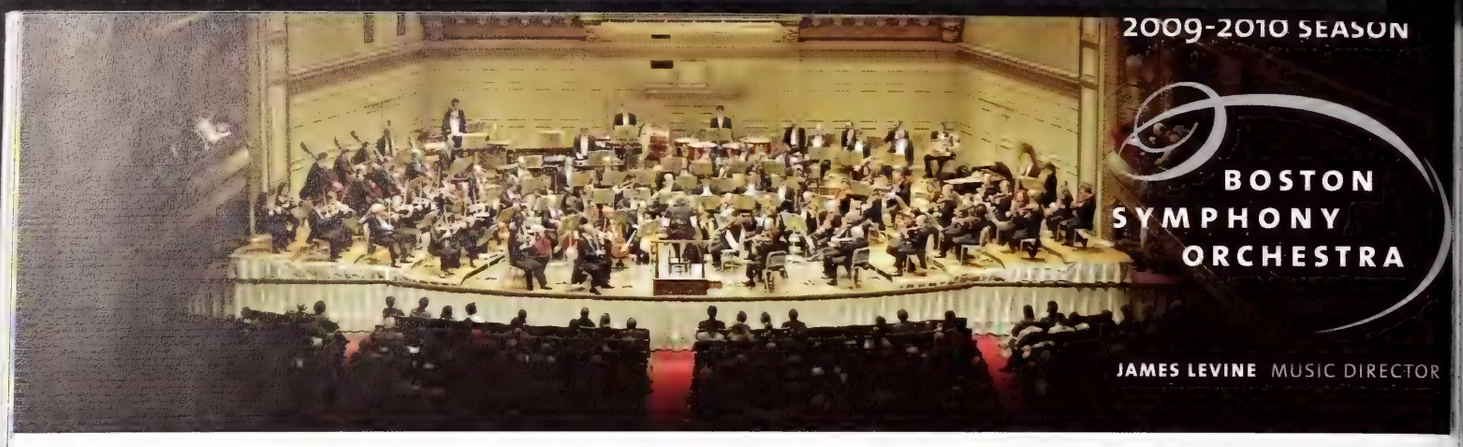
Fidelity
INVESTMENTS

Season Sponsor

Mr. and Mrs. Philip J. Edmundson • Mrs. Priscilla Endicott • Pamela D. Everhart • Shirley and Richard Fennell • Mr. and Mrs. Andrew J. Ferrara • Mr. John Gamble • Jane and Jim Garrett • Mrs. Bernice B. Godine • Carol R. and Avram J. Goldberg • Mr. and Mrs. Mark Goldweitz • Mr. and Mrs. Raymond C. Green • John and Kathryn Hamill • Mr. and Mrs. Ulf B. Heide • Mr. and Mrs. Richard D. Hill • Mr. John Hitchcock • Patricia and Galen Ho • Mr. and Mrs. Charles Hood • Mr. Timothy P. Horne • Mimi and George Jigarjian • Holly and Bruce Johnstone • Edna S. and Béla T. Kalman • Mr. and Mrs. Michael L. Keiser • Mr. David Kendall and Ms. Nancy F. Smith • Seth A. and Beth S. Klarman • Mr. Andrew Kotsatos and Ms. Heather Parsons • Mrs. Barbara N. Kravitz • Mr. and Mrs. Charles Larkin • Mr. and Mrs. David S. Lee • Bill and Barbara Leith • Christopher and Laura Lindop • Shari Loessberg and Christopher Smart • Nancy Lurie Marks Family Foundation • JoAnn McGrath • Robert and Dale Mnookin • Mr. and Mrs. Paul M. Montrone • Lucia B. Morrill Charitable Foundation • Annette and Vincent O'Reilly • Mr. and Mrs. Peter Palandjian • Jay and Eunice Panetta • Dr. and Mrs. Maurice Pechet • Mr. and Mrs. E. Lee Perry • Ann M. Philbin • Mr. and Mrs. Jonathan Poorvu • Dr. Tina Young Poussaint and Dr. Alvin Poussaint • Walter and Karen Pressey • Peter and Suzanne Read • Mr. Daniel L. Romanow and Mr. B. Andrew Zelermyer • Elaine† and Jerome Rosenfeld • Lisa and Jonathan Rourke • Mrs. George R. Rowland • Sean Rush and Carol C. McMullen • Roger and Norma Saunders • Mr. and Mrs. Robert G. Scully • Ms. Eileen C. Shapiro and Dr. Reuben Eaves • Mr. Marshall H. Sirvetz • Gilda and Alfred Slifka • Mrs. Fredrick J. Stare • Mr. and Mrs. David Stokkink • Patricia Hansen Strang • Patricia L. Tambone • Mr. and Mrs. Theodore H. Teplow • Mr. and Mrs. Mark D. Thompson • Mr. and Mrs. Charles W. Trippe, Jr. • Robert A. Vogt • Gail and Ernst von Metzsch • Eric and Sarah Ward • Mrs. Charles H. Watts II • Harry and Ruth Wechsler • Drs. Christoph and Sylvia Westphal • Mrs. John J. Wilson • Jay A. Winsten and Penelope J. Greene • Frank Wisneski • Drs. Richard and Judith Wurtman • Anonymous (10)

MEMBERS $3,000 TO 4,999

Mrs. Herbert Abrams • Barbara Adams • Bob and Pam Adams • Mr. James E. Aisner • Mr. and Mrs. Stephen Anthony • Mariann and Mortimer Appley • Marjorie Arons-Barron and James H. Barron • Mr. and Mrs. Laurence Asquith • Mr. and Mrs. Neil Ayer, Jr. • Sandy and David Bakalar • Mrs. Hope Lincoln Baker • Dr. and Mrs. Peter A. Banks • John and Molly Beard • Deborah Davis Berman and William H. Berman • Estate of William I. Bernell • Leonard and Jane Bernstein • Mr. and Mrs. Philip W. Bianchi • Benjamin and Annabelle Bierbaum • Mr. and Mrs. James L. Bildner • Mr. and Mrs. Jordan Birger • Mrs. Stanton L. Black • Mr. and Mrs. Stephen P. Bradley • Gertrude S. Brown • Mr. and Mrs. Bradley R. Buchbinder • Dr. Matthew Budd and Ms. Rosalind Gorin • Mrs. Winifred B. Bush • Mr. and Mrs. Kevin T. Callaghan • Mr. and Mrs. Dan Ciampa • Mr. and Mrs. Ronald C. Clark •



STAY TUNED
BSO MOBILE CLUB

Stay ahead of the score with BSO Mobile Club.

Join the BSO Mobile Club by texting BSO at 22122, and receive:

- Reminders about upcoming performances and program changes.
- Special announcements before everybody else.
- Exclusive discounts on BSO, Pops and Tanglewood concerts.
- Enter to win great prizes with our exclusive mobile giveaways and contests.

Standard text and messaging rates may apply.

STAY TUNED
BSO MOBILE GIVING

Text to Support the Music You Love!

Do you love attending BSO Concerts?
Want to support the orchestra that brings you so much joy?

Now it's easy! Text BSO to 20222

A $5 donation will be added to your phone bill in support of the BSO's artistic and educational programs.

Make your donation today.
Many thanks in advance for your generosity.

Mr. and Mrs. Frederic M. Clifford · Mr. Stephen E. Coit · Mrs. I. W. Colburn · Loring and Katinka Coleman · Victor Constantiner · Dr. Charles L. Cooney and Ms. Peggy Reiser · Mrs. John L. Cooper · Mr. Ernest Cravalho and Ms. Ruth Tuomala · Mr. and Mrs. William M. Crozier Jr. · Joanna Inches Cunningham · Gene and Lloyd Dahmen · Robert and Sara Danziger · Drs. Anna L. and Peter B. Davol · Mr. John Deutch · Nina L. and Eugene B. Doggett · Phyllis Dohanian · Robert Donaldson and Judith Ober · Mr. David L. Driscoll · Mrs. Harriett M. Eckstein · Dr. and Mrs. Richard H. Egdahl · Mrs. Betty M. Ellis · Mrs. Richard S. Emmet · Mr. Romeyn Everdell · Ziggy Ezekiel and Suzanne Courtright Ezekiel · Dr. and Mrs. Melvin D. Field · Mr. and Mrs. Reginald Foster · Robert C. and Velma Frank · Myrna H. and Eugene M. Freedman · Ai and Komei Fukushima · Ms. Ann Gallo · Richard B.† and Nicki Nichols Gamble · Beth and John Gamel · David Endicott Gannett · Mr. and Mrs. M. Dozier Gardner · Rose and Spyros Gavris · Arthur and Linda Gelb · Ms. Pamela Ormsbee Giroux · Mr. and Mrs. Robert Glauber · Randy and Stephen Goldberger · Jordan and Sandy Golding · Adele and Arnold Goldstein · Mr. Wallace K. Graham · Mr. and Mrs. Robert S. Green · Mr. and Mrs. Daniel S. Gregory · The Rt. Rev. and Mrs. J. Clark Grew · David and Harriet Griesinger · Mr. and Mrs. Graham Gund · The Hagan Family Fund · Margaret L. Hargrove · Ellen and John Harris · Deborah Hauser · Dr. Edward Heller, Jr. · Mr. Gardner C. Hendrie and Ms. Karen J. Johansen · Mrs. Nancy R. Herndon · Mr. James G. Hinkle and Mr. Roy Hammer · Mr. Albert A. Holman III and Susan P. Stickells · Judith S. Howe · G. Lee and Diana Y. Humphrey · Mr. and Mrs. Roger Hunt · Joanie V. Ingraham · Cerise and Charles Jacobs · Ms. Joan B. Kennedy · Mrs. Thomas P. King · Mrs. Mary S. Kingsbery · Gordon and Mary Ford Kingsley · Mrs. Barbara Kirchheimer · Mr. Mason J. O. Klinck, Sr. · Susan G. Kohn · Mrs. Diane Krane · Mr. Melvin Kutchin · Mr. and Mrs. Benjamin H. Lacy · Roger and Myrna Landay · Mr. and Mrs. Robert A. Lawrence · Cynthia and Robert J. Lepofsky · Mr. and Mrs. Don LeSieur · Mr. and Mrs. Alexander M. Levine · Brenda G. Levy · Emily Lewis · Mrs. Augustus P. Loring · Mrs. Kumiko Matsuda · Dr. and Mrs. John D. Matthews · Michael and Rosemary McElroy · Kurt and Therese Melden · Trudi and Elliot† Mishara · Robert and Jane Morse · Ms. Kristin A. Mortimer · Anne J. Neilson · Ms. Cornelia G. Nichols · Mr. and Mrs. Rodger P. Nordblom · Richard and Kathleen Norman · Mr. and Mrs. Geoffrey Nunes · William A. Oates · Mr. and Mrs. Robert T. O'Connell · Mr. and Mrs. Gerald F. O'Neil · Hiroko Onoyama · Mr. and Mrs. John A. Perkins · Drs. James and Ellen Perrin · Ms. Margaret Philbrick and Mr. Gerald Sacks · Wendy C. Philbrick · Ms. Joyce Plotkin and Bennett Aspel, M.D. · Ms. Josephine Pomeroy · Ms. Helen C. Powell · Mr. and Mrs. Richard Prouty · Professor Michael C. J. Putnam · Robert and Sally Quinn · James and Melinda Rabb · Dr. Jane M. Rabb · Dr. Herbert Rakatansky and Mrs. Barbara Sokoloff · Helen and Peter Randolph · Gale and Nancy Raphael · Dr. Douglas Reeves · Mr. John S. Reidy · Robert and Ruth Remis · Dr. and Mrs. George B. Reservitz · Howard and Sharon Rich ·



BY ITSELF, IT'S NOT MUCH.

But put it together with 87 others and you get an unforgettable sound.
And no other piano offers the performance and lasting value of a Steinway.

Visit an M. Steinert & Sons showroom near you to explore the world's finest pianos, including Steinway, Boston, Essex and Roland.



M. Steinert & Sons

Steinway & other pianos of distinction

800-944-2498
www.msteinert.com
Boston • Natick

Kennedy P. and Susan M. Richardson • Marcia A. Rizzotto • Judith and David Rosenthal • Dean and Mrs. Henry Rosovsky • Mr. and Mrs. Thomas A. Rosse • William and Kathleen Rousseau • Arnold Roy • Arlene and David T. Rubin • Jordan S. Ruboy, M.D. • Stephen and Eileen Samuels • Mr. and Mrs. Grant Schaumburg • Betty and Pieter Schiller • Mr. and Mrs. Marvin G. Schorr • Linda and Arthur Schwartz • David and Marie Louise Scudder • Ms. Carol P. Searle and Mr. Andrew J. Ley • Dr. and Mrs. Andrew Silver • Dr. Michael Sporn • Mr. and Mrs. Joseph D. Spound • Mr. and Mrs. George R. Sprague • Maximilian and Nancy Steinmann • Mr. and Mrs. Galen L. Stone • Mr. Henry S. Stone • Mrs. Carolyn H. Sullivan and Mr. Patrick J. Sullivan • Mr. and Mrs. Joseph Swiniarski • Jeanne and John Talbourdet • Richard S. Taylor • Mr. John L. Thorndike • Mr. and Mrs. Richard K. Thorndike III • Mr. and Mrs. W. Nicholas Thorndike • Mr. and Mrs. Samuel Thorne • Marian and Dick Thornton • Dr. Magdalena Tosteson • Marc Ullman • Ms. Sandra A. Urie and Mr. Frank F. Herron • Mrs. Roger L. Voisin • Mr. and Mrs. Mark Volpe • Mr. and Mrs. Thomas S. Walker • Mr. and Mrs. Harvey A. Wartosky • Nancy T. Watts • Matt and Susan Weatherbie • Estate of Mr. Stetson Whitcher • Mrs. John W. White • Mrs. Mary Wilkinson-Greenberg • John C. Willis, Jr. • Mr. Donald B. Wilson • Rosalyn Kempton Wood • Chip and Jean Wood • Mrs. Jane S. Young • Dr. and Mrs. Nicholas T. Zervas • Anonymous (13)

Leafing through the classics, Cambridge style.



THE CAMBRIDGE HOMES
INDEPENDENT & ASSISTED LIVING
617-876-0369
Next to Mount Auburn Hospital
www.TheCambridgeHomes.org
EQUAL HOUSING OPPORTUNITY

Foundation Grantors

Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community-outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season, as well as funding special projects, concert programs, new music for the Boston Pops, and the BSO archives. In addition, endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $1,000 or more to the BSO last fiscal year through June 2009.

For more information, contact Ryan Losey, Director of Foundation and Government Relations, at (617) 638-9462 or rlosey@bso.org.

$1,000,000 AND ABOVE

The Andrew W. Mellon Foundation

$100,000 TO $499,999

Chiles Foundation · Miriam Shaw Fund · National Endowment for the Arts · Anonymous (2)

$50,000 TO $99,999

Fromm Music Foundation · The Ann and Gordon Getty Foundation · Grew Family Charitable Foundation · The Geoffrey C. Hughes Foundation · Massachusetts Cultural Council · MetLife Foundation

$25,000 TO $49,999

Associated Grant Makers of Massachusetts · Kingsbury Road Charitable Foundation · The Lowell Institute · The Richard and Susan Smith Family Foundation · The Wallace Foundation · Edwin S. Webster Foundation · Yawkey Foundation II

$10,000 TO $24,999

The Aaron Copland Fund for Music · Clipper Ship Foundation, Inc. · Germeshausen Foundation · Halfway Rock Foundation · Elizabeth Taylor Fessenden Foundation · June Rockwell Levy Foundation ·

The Roger and Myrna Landay Charitable Foundation · The E. Nakamichi Foundation · The Bessie Pappas Charitable Foundation · Proctor and Gamble Corporate Giving Fund · The Billy Rose Foundation · Paul Sacher Foundation · Saquish Foundation · The William E. and Bertha E. Schrafft Charitable Trust · Abbot and Dorothy H. Stevens Foundation · Alice Ward Fund of the Rhode Island Foundation · Anonymous (3)

$5,000 to $9,999

The Arts Federation · Adelaide Breed Bayrd Foundation · Irene E. and George A. Davis Foundation · Demoulas Foundation · Fuller Foundation · The Roy A. Hunt Foundation · Abraham Perlman Foundation · Red Sox Foundation · Albert Shapiro Fund · The Seth Sprague Educational and Charitable Foundation

$2,500 to $4,999

Biogen Idec Foundation · Brookline Youth Concerts Fund · Cambridge Community Foundation · Ben E. Factors Foundation · Jackson and Irene Golden 1989 Charitable Trust · Elizabeth Grant Fund · Elizabeth Grant Trust · Helen G. Hauben Foundation · The Clayton F. and Ruth L. Hawkridge Foundation · Medtronic Foundation · Edward A. Taft Trust · Anonymous

$1,000 to $2,499

The Apple Lane Foundation · The Paul and Edith Babson Foundation · Frank M. Barnard Foundation · Orville W. Forté Charitable Foundation · The Nancy Foss Heath and Richard B. Heath Foundation · Catherine McCarthy Memorial Trust Fund · Max and Sophie Mydans Foundation · Jean Nichols Charitable Trust · Oxford Fund · The Stearns Charitable Trust · Albert O. Wilson Foundation

Next Program...

Thursday, April 29, 8pm
Friday, April 30, 1:30pm
Saturday, May 1, 8pm

BERNARD HAITINK conducting

BEETHOVEN "LEONORE" OVERTURE NO. 2

BEETHOVEN PIANO CONCERTO NO. 4 IN G, OPUS 58
Allegro moderato
Andante con moto
Rondo: Vivace

EMANUEL AX

{ I N T E R M I S S I O N }

BARTÓK CONCERTO FOR ORCHESTRA
Andante non troppo—Allegro vivace
"Giuoco delle coppie": Allegretto scherzando
"Elegia": Andante, non troppo
"Intermezzo interrotto": Allegretto
Finale: Presto

PRE-CONCERT TALKS BY BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL

For the second of Bernard Haitink's two programs concluding the BSO's 2009-10 season, pianist Emanuel Ax is soloist in Beethoven's Piano Concerto No. 4, with its magically pensive opening for the piano alone. Beethoven's *Leonore* Overture No. 2 was one of three overtures he conceived for his opera *Fidelio* (originally called *Leonore*) before settling finally on what we now know as the *Fidelio* Overture. In fact, it was the *Leonore* No. 2, which shares its large-scale dramatic conception with the more familiar *Leonore* No. 3, that introduced the opera in its original 1805 version. Closing the program—and the season—is Bartók's colorful and atmospheric Concerto for Orchestra, commissioned by Serge Koussevitzky and premiered by him with the BSO at Symphony Hall in December 1944, just months before the composer's death. It has since become one of the most popular works (and orchestral showpieces) of the 20th-century orchestral repertoire.

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Thursday 'C'	April 29, 8-10:05
Friday 'A'	April 30, 1:30-3:35
Saturday 'B'	May 1, 8-10:05

BERNARD HAITINK, conductor
EMANUEL AX, piano

BEETHOVEN	*Leonore* Overture No. 2
BEETHOVEN	Piano Concerto No. 4
BARTÓK	Concerto for Orchestra

MCC
massculturalcouncil.org

Programs and artists subject to change.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

Symphony Shopping

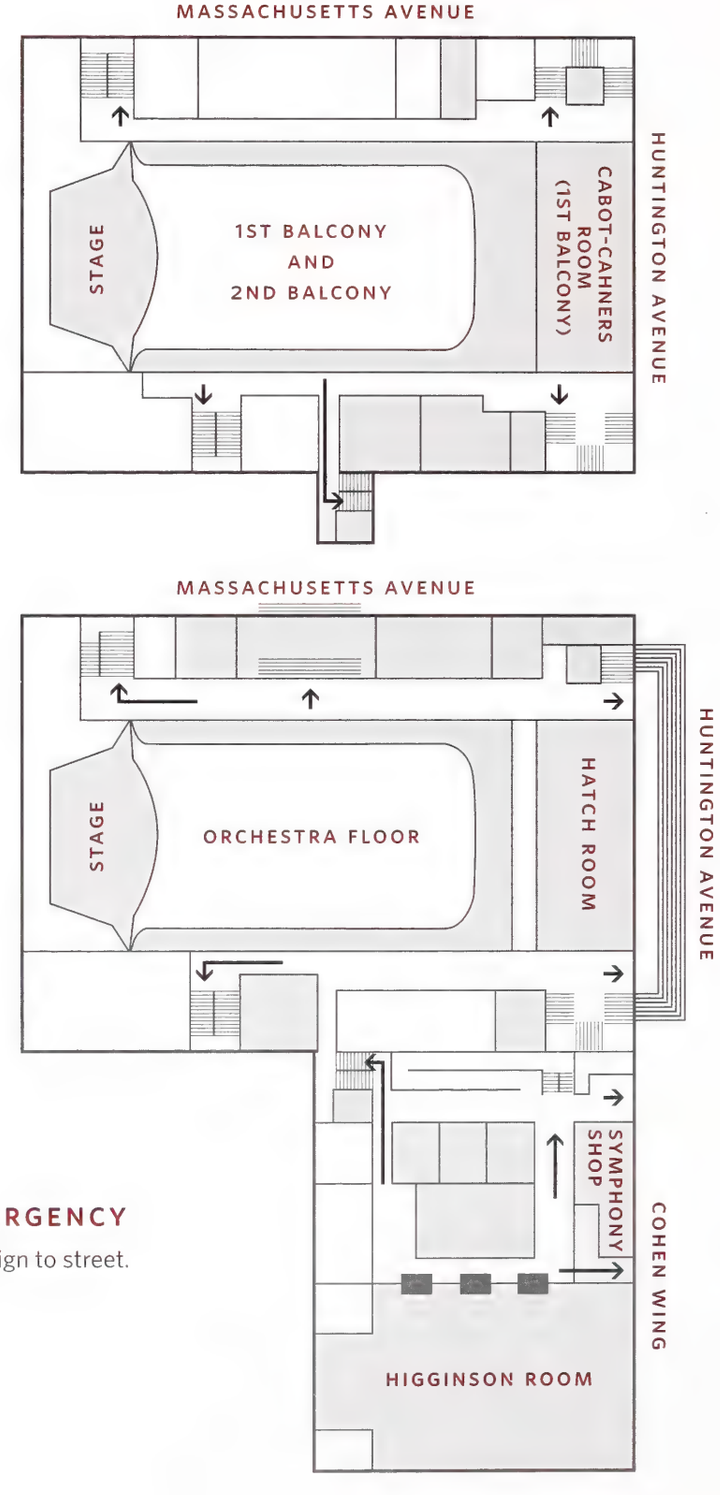
Visit the Symphony Shop
in the Cohen Wing
at the West Entrance
on Huntington Avenue.

Open Thursday and Saturday, 3-6pm,
and for all Symphony Hall performances
through intermission.



Symphony Shop
BOSTON SYMPHONY ORCHESTRA

Symphony Hall Exit Plan



IN CASE OF EMERGENCY

Follow any lighted exit sign to street.
Do not use elevators.
Walk, do not run.

Symphony Hall Information

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

The Boston Symphony performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 11 a.m. until 6 p.m. Monday through Saturday. On concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WCRB All-Classical 99.5 FM.

BSO Friends: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9277 or e-mail bsobusinesspartners@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Cruise through the Winter in Style at North Hill

Imagine yourself with all the comforts and grandeur of an all-inclusive cruise vacation – in your own neighborhood!

Escape the New England winter doldrums...and enjoy the comfort of a fully furnished apartment home for a 90 day stay.



This offer includes:

- A luxury furnished apartment
- Daily gourmet dining and convenient take-out services
- Weekly housekeeping and linen service
- Concierge service
- Friendly and welcoming staff
- Covered underground parking
- Transportation to Needham, Wellesley and appointments
- An excellent library
- Common areas to sit and socialize
- Social events
- No snow shoveling
- New friends

Also enjoy the many dimensions of our innovative wellness program

- Heated pool, Jacuzzi and a host of aquatic classes
- Lifelong learning classes and lectures
- Cultural and arts opportunities
- Cardio, balance and strength exercise classes
- Yoga, Tai Chi, Feldenkrais
- Personal training and massage services
- Brain health programming and Posit Science "neurobics"
- Creative arts experiences
- Did we mention - no snow shoveling?!
- Really nice people!

Join more than 300 North Hill Residents as they sail smoothly through winter...

For further information on the cruise package, call Heather Parker at 781-433-6524 to learn more about reservations.



North Hill

Greater Boston's Premier Retirement Community

865 Central Avenue • Needham, MA 02492 • 781-433-6524 • www.northhill.org

EQUAL HOUSING OPPORTUNITY



The Boston Symphony Orchestra brings together many talents to create an extraordinary musical experience. At UBS, we understand that success relies on collaboration. It's why, as one of the world's leading financial firms, we work closely with our clients to deliver the customized solutions that help them pursue their goals. And it's why we celebrate the achievement of this outstanding orchestra along with you.

UBS is the season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

© UBS 2009. All rights reserved.

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
129th Season, 2009-2010



CHAMBER TEA VI
Friday, April 23, at 2:30

COMMUNITY CONCERT IX
Sunday, April 25, at 3, at Villa Victoria Center for the Arts, South End, Boston

COMMUNITY CONCERT X
Sunday, May 2, at 3, at New Life Community Church, Framingham

The free Community Concerts are made possible by a generous grant from The Lowell Institute.

CATHERINE FRENCH, violin (1st violin in Strauss)
IKUKO MIZUNO, violin (1st violin in Brahms)
KAZUKO MATSUSAKA, viola (1st viola in Strauss)
EDWARD GAZOULEAS, viola (1st viola in Brahms)
BLAISE DÉJARDIN, cello (1st cello in Strauss)
MIHAIL JOJATU, cello (1st cello in Brahms)

STRAUSS — String Sextet from the opera *Capriccio*

BRAHMS — String Sextet No. 1 in B-flat, Opus 18
Allegro ma non troppo
Andante, ma moderato
Scherzo: Allegro molto; Trio: Animato
Rondo: Poco Allegretto e grazioso

Richard Strauss (1864-1949)
String Sextet from the opera *Capriccio*

Strauss completed *Capriccio*, the last of his fifteen operas, on August 8, 1941, and the first performance took place in Munich on October 28, 1942. Clemens Krauss, who had also written the libretto, was the conductor, and the role of Countess Madeleine, the main character, was taken by Krauss's wife, the soprano Viorica Ursuleac. The year 1941 found Strauss and his own wife in poor health, depressed by the war, worried about prospects for their Jewish daughter-in-law and half-Jewish grandson, and dismayed by the ever more chilly treatment the composer was getting at the hands of the German government (Strauss was not a Nazi, but he was not an outspoken opponent either, and he despised the Nazis no more than any other political party). Work on *Capriccio* cheered him up somewhat, not least because he had found a congenial and stimulating literary partner in Clemens Krauss. The premiere went well, too, and he was especially delighted by the contributions of his librettist-conductor as well as those of Viorica Ursuleac and the young bass Hans Hotter.

Strauss was twenty-eight when he wrote his first opera, *Guntram*, and seventy-seven when he completed *Capriccio* (in between had come, among others, *Salome*, *Elektra*, *Der Rosenkavalier*, *Ariadne auf Naxos*, *Die Frau ohne Schatten*, and *Arabella*). *Capriccio* has a complicated history, which from first thought to first performance spanned ten years. While Clemens Krauss signed as librettist, Stefan Zweig, Joseph Gregor, and Rodulf Hartmann had all been involved en route, as was Strauss himself, and the references in the play encompass various historical characters from 18th-century Paris, the 16th-century poet Pierre Ronsard, Carlo Goldoni, the rivalry of Gluck and Piccinni, Strauss himself, and, centrally, Antonio Salieri's

THE BSO ONLINE

watch listen explore

BUY TICKETS • SUBSCRIBE • DONATE
PROGRAM LISTINGS • SPECIAL EVENTS
DOWNLOAD PODCASTS • BIOGRAPHIES
HISTORICAL FACTS • NEW AMENITIES

VISIT US AT BSO.ORG

Prima la musica e poi le parole (*First the Music and then the Words*), which had its premiere in 1786 as half of a double bill of operas about opera, its partner being Mozart's *The Impresario*.

Strauss himself thought of this "conversation piece," as the title page has it, as "caviar to the general." It is witty, intelligent conversation, subtly set, laced with sharp observation of human behavior, only occasionally expanding into that mmmm-yes-stroke-me-some-more lyricism at which Strauss was so good. The issue is: which is more important in opera, the words or the music. Most of the argument lavished on this question since the beginning of opera some 400 years ago has been dry, humorless, angry. In *Capriccio* it takes on charm because it is presented as human drama. Flamand, a composer, and Olivier, a poet, are both in love with the beautiful young and widowed Countess Madeleine. Which will she choose?

Strauss emphasized to his librettist that he must not supply a happy ending, rather that the curtain should fall on a question mark. But in opera, music has, so to speak, the last word, literally as well as figuratively. Krauss and Strauss—word-loving, word-beholden, word-skilled though they both were—were themselves musicians. *Capriccio* does end on a question mark, but quietly the orchestra suggests that if there were an answer...

The opera is set in Paris in the spring of 1777. It is the Countess's birthday, and her two admirers have written presents. Olivier's is a sonnet (actually one of Ronsard's) and Flamand's is a string sextet. When the curtain rises we see the Countess, eyes closed, listening to Flamand's offering. Thus the Sextet, the first music we hear in *Capriccio*, is the overture to the opera, and it is also our transport to the pre-Revolutionary Paris of Strauss's fantasy. In the turns of its lovely texture, smiling and subtly erotic, it is also a declamation of love—Flamand's to Madeleine, Strauss's to music.

—Michael Steinberg

Johannes Brahms (1833-1897)
String Sextet No. 1 in B-flat, Opus 18

The shadow of Beethoven the symphonist loomed large over Johannes Brahms, who did not complete a first symphony of his own until 1876, when he was forty-three. Doubtless Beethoven's specter also influenced Brahms in the realm of the string quartet; though he began working on them around 1865, the first two of his three quartets appeared only in 1873. But his first important chamber work for string ensemble appeared well before that: he worked on the first of his two sextets, Opus 18 in B-flat, in the years 1858-1860, publishing it in 1862. The second sextet, Opus 36 in G major, was published four years later.

Beethoven never wrote for this particular combination of instruments (two violins, two violas, and two cellos), which allows for an extraordinary range of contrapuntal variation and textural ingenuity on the composer's part. The presence of two cellos also allows for a particularly rich sound in the ensemble's lower range, evident from the very opening of the first movement, when the two cellos sing the main theme against the accompaniment of a single viola. When this theme returns at the recapitulation, it is made to sound quite different, embedded within the texture over an unstable harmony.

For his second movement, Brahms writes a theme-and-variations whose mood and manner may suggest the slow movement of Beethoven's Symphony No. 7. At the same time, this music is very much Brahms's own. At one point, the suggestion of a Bach chaconne in the cello reflects Brahms's wide-ranging and inquisitive sense of musical history and style. Throughout, as relief from the generally moodier tone, the shape and harmonic scheme of his theme permit striking moments of Brahmsian lyricism.

The scherzo's energy cannot help but suggest Beethoven; this movement is also extremely compact where the first and second are expansive. Brahms qualifies the tempo marking of his rondo finale with the term "*grazioso*," a designation that appears frequently in his music. The finale's duple meter contrasts strongly with both the opening movement and the immediately preceding scherzo. The tune is easy to follow, so the changes Brahms works upon it are readily recognized; as rondo form dictates, the theme alternates with a number of ingeniously contrasting episodes. Near the end, the use of pizzicato strings harks back to a similar effect at the end of the sextet's first movement.

—Marc Mandel

Catherine French is a native of Victoria, British Columbia, where she began Suzuki studies on the violin at age four. A frequent soloist, Ms. French has performed with the Toronto Symphony Orchestra, Manitoba Chamber Orchestra, Edmonton Symphony Orchestra, Calgary Philharmonic, and Symphony Nova Scotia; she made her Carnegie Hall debut in 1992 with the Senior Concert Orchestra of New York under the baton of David Gilbert. Recital appearances include performances in New York, Montreal, Winnipeg, Calgary, Toronto, Washington, D.C., and Marlboro, Vermont, as a participant in the 1993 Marlboro Music Festival. She has received numerous study grants from the Canada Council, Alberta Culture, Alberta Foundation for the Performing Arts, Manitoba Arts Council, and Chalmers Fund. Ms. French won grand prize at the National Competitive Festival of Music in 1986 and was the overall winner of the Canadian Music Competition in 1988. She won first prize in the CBC Young Artists Competition in 1989 and in 1990 won the concerto competition at Indiana University, where she was a student of Miriam Fried. Ms. French graduated from Indiana University in 1990 with a bachelor's degree and later earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received her master's degree from the Juilliard School as a student of Joel Smirnoff. Ms. French joined the Boston Symphony Orchestra violin section in September 1994.

Ikuko Mizuno began her musical training at five, entering the Toho-Gakuen School of Music in her native Tokyo and going on to win first prize in a national violin competition for high school students. A prizewinner in Japan's NHK Mainichi Shimbun Competition, she came to the United States as a winner of the Spaulding Award, which enabled her to study with Roman Totenberg at Boston University, where she received her master's degree and was named a member of the honorary society Phi Kappa Lambda. She was also a fellowship student at the Tanglewood Music Center. In Japan her teachers included Jeanne Isnard, Toshiya Etoh, and (for chamber music) Hideo Saito. She holds diplomas from the Accademia Musicale Chigiana in Siena, Italy, where she studied with Franco Gulli, and from the Geneva Conservatory, where she studied with Henryk Szeryng. She joined the Boston Symphony in 1969 as the first woman ever appointed to its violin section. A fre-

quent chamber music performer, she made her New York recital debut at Carnegie Recital Hall in 1972. Ms. Mizuno teaches at Massachusetts Institute of Technology, Boston University's School of Fine Arts, and the Boston University Tanglewood Institute; she has been guest professor at the Toho-Gakuen School of Music, and also coaches Tanglewood Music Center chamber ensembles. She has been soloist with the Boston Pops Orchestra and numerous other New England-area orchestras, she performs regularly in the Chicago area, and she returns frequently to Japan for recitals and performances with orchestra. She was concertmaster for the inaugural concert of the Women's Orchestra of Japan and has been a member of the Saito Kinen Orchestra since its inaugural concert in September 1985. In September 2007, in Tokyo, she was the invited speaker—discussing the acquisition of violin-playing skills, and the avoidance of injuries resulting from unnatural and difficult postures—at an International Conference on Skill Science (sponsored by Keio University in Japan), which brought together computer and cognitive scientists, musicologists, and experts in the performing arts from around the world.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, Pittsburgh Ballet Theater, and Pittsburgh New Music Ensemble. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor's degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Terger, and a master's degree from the State University of New York, where she studied viola with John Graham. In 1988 she was awarded a special jury prize at the Lionel Tertis International Viola Competition. Ms. Matsusaka has been a soloist with the Central Massachusetts Symphony, the Newton Symphony Orchestra, and the Boston Pops Orchestra. A prizewinner in the Fischoff National Chamber Music Competition, she has also participated in the Norfolk Music Festival and the Yellow Barn Music Festival.

Violist **Edward Gazouleas** occupies the Lois and Harlan Anderson Chair in the Boston Symphony Orchestra's viola section, and is on the faculties of Boston University College of Fine Arts and the Tanglewood Music Center. An active recitalist and chamber music player, he has appeared recently with the Boston Artists Ensemble, the Boston Symphony Chamber Players, and the new music group Collage. He was a prizewinner at the International String Quartet Competition in Evian France and has performed with members of the Muir, Lydian, and Audubon string quartets. Mr. Gazouleas has held teaching positions at Temple University and Wellesley College and was a member of the Pittsburgh Symphony under Lorin Maazel. He attended Yale and is a graduate of the Curtis Institute, where he studied with Michael Tree and Karen Tuttle.

Born in Strasbourg, France, in 1984, **Blaise Déjardin** joined the Boston Symphony Orchestra cello section at the start of the 2008-09 season. He holds a first prize in cello with highest honors from the Conservatoire National Superieur de Musique of Paris, as well as master of music and graduate diplomas from the New England Conservatory in Boston. His main teachers were Philippe Muller, Laurence Lesser, and Bernard Greenhouse. Mr. Déjardin is the recipient of awards and scholarships funded by the Gregor Piatigorsky Fund, the Fulbright Foundation, the Singer-Polignac Foundation, and the CulturesFrance Foundation. First-prize winner at the Maurice Gendron International Cello Competition in France, he also became the youngest prizewinner at the 6th Adam International Cello Competition in New Zealand. As a soloist, he performed with the Christchurch Symphony Orchestra, the Kuopio Symphony Orchestra, the French Camerata, and various other ensembles. His performances were broadcast on such radio stations as France-Musique, YLE, Radio New Zealand, and VPR. An active performer of new music, Blaise Déjardin gave the U.S. premiere of French composer Edith Canat de Chizy's *Les Formes du vent* for cello solo by in 2008. A passionate chamber musician, he has performed in many festivals in France and was invited to participate for two summers at the Steans Institute of the Ravinia Festival in Chicago. From 2001 to 2004, Blaise Déjardin was a member of the European Union Youth Orchestra and the Gustav Mahler Jungendorchester. He is also a founding member of the chamber orchestra A Far Cry.

Romanian-born cellist **Mihail Jojatu** joined the Boston Symphony Orchestra in 2001 and became fourth chair of the orchestra's cello section at the start of the 2003-04 season. Mr. Jojatu studied at the Bucharest Academy of Music before coming to the United States in 1996. He then attended the Boston Conservatory of Music, where he studied with former BSO cellist Ronald Feldman, and worked privately with Bernard Greenhouse of the Beaux Arts Trio. Through Boston University, he also studied with BSO principal cellist Jules Eskin. Mr. Jojatu has collaborated with such prestigious artists as Gil Shaham, Sarah Chang, Peter Serkin, Glenn Dicterow, members of the Juilliard and Muir string quartets, and Seiji Ozawa, who asked him to substitute for Mstislav Rostropovich in rehearsing the Dvořák Cello Concerto with the Tanglewood Music Center Orchestra. A winner of the concerto competition at Boston University School for the Arts (subsequently appearing as soloist with Keith Lockhart and the Boston Pops Orchestra), he also won first prize in the Aria Concerto Competition at the Boston Conservatory and was awarded the Carl Zeise Memorial Prize in his second year as a Tanglewood Music Center Fellow. He has performed as guest soloist with the Radio Symphony Orchestra of Bucharest and has won numerous awards in Romania for solo and chamber music performance. Recent performances have included Shostakovich's Cello Concerto No. 1 with the Berkshire Symphony and Longwood Symphony, and the Dvořák concerto with the Radio Symphony Orchestra of Bucharest. Mihail Jojatu is also a member of the Triptych String Trio, which recently released its first compact disc.



BOSTON SYMPHONY ORCHESTRA

2009-2010 SEASON | WEEK 25

Season Sponsor:

UBS

James Levine | Music Director
Bernard Haitink | Conductor Emeritus
Seiji Ozawa | Music Director Laureate

Silk twill scarves.

Boston

320 Boylston Street
(617) 482-8707

Hermes.com

HERMÈS
PARIS

HERMÈS, LIFE AS A TALE



Table of Contents | Week 25

15 BSO NEWS

23 ON DISPLAY IN SYMPHONY HALL

25 BSO MUSIC DIRECTOR JAMES LEVINE

28 THE BOSTON SYMPHONY ORCHESTRA

31 FAREWELL, THANKS, AND ALL BEST: THIS YEAR'S BSO RETIREE

33 THIS WEEK'S PROGRAM

Notes on the Program

35 Beethoven "Leonore" Overture No. 2

41 Beethoven Piano Concerto No. 4

49 Béla Bartók

57 To Read and Hear More...

Guest Artists

63 Bernard Haitink

64 Emanuel Ax

67 2009-10 SEASON SUMMARY

80 SPONSORS AND DONORS

90 SYMPHONY HALL EXIT PLAN

91 SYMPHONY HALL INFORMATION

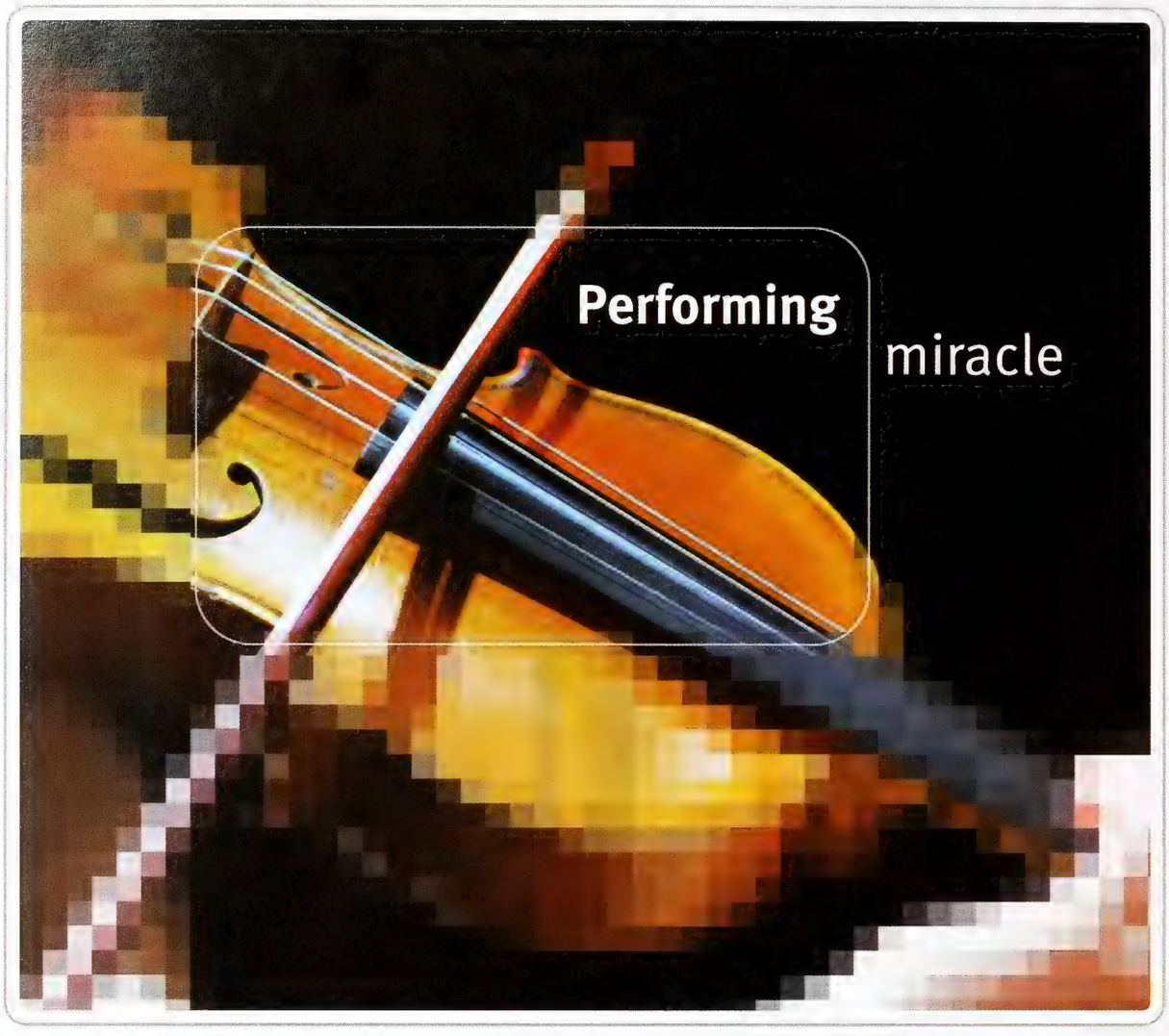
THIS WEEK'S PRE-CONCERT TALKS ARE GIVEN BY
BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL.

program copyright ©2010 Boston Symphony Orchestra, Inc.

design by Hecht Design, Arlington, MA
cover photograph by Stu Rosner

BOSTON SYMPHONY ORCHESTRA
Symphony Hall, 301 Massachusetts Avenue
Boston, MA 02115-4511
(617) 266-1492 bso.org

EMC²
where information lives®



EMC is proud to support the Boston Symphony Orchestra.

The global icon of artistic virtuosity known as the Boston Symphony Orchestra is also the world's largest orchestral organization. The BSO understands the critical role information plays in its business, and turns to information infrastructure solutions from EMC to help keep its intricate operations a miracle of performance. We're proud to help the BSO bring the power of information to life—information that illuminates what's possible and that can move the world forward.

Learn more at www.EMC.com.

EMC², EMC, and where information lives are registered trademarks of EMC Corporation. All other trademarks used herein are the property of their respective owners.
© Copyright 2008 EMC Corporation. All rights reserved.



A *unique* residence for teen and college-age women, specializing in Dialectical Behavior Therapy (DBT).

3East at McLean Hospital
Belmont, Mass.
877.967.7233 3East.org

3East
AT MCLEAN HOSPITAL
acceptance • balance • change

McLean Hospital is the largest psychiatric facility of Harvard Medical School, an affiliate of Massachusetts General Hospital and a member of Partners HealthCare.

PARTNERS HEALTHCARE

Healthy is

marching to the beat of your own drum.

Fill in YOUR blank
bidmc.org



Beth Israel Deaconess
Medical Center



A teaching hospital of
Harvard Medical School



JAMES LEVINE, MUSIC DIRECTOR
RAY AND MARIA STATA MUSIC DIRECTORSHIP, FULLY FUNDED IN PERPETUITY

BERNARD HAITINK, CONDUCTOR EMERITUS
LACROIX FAMILY FUND, FULLY FUNDED IN PERPETUITY

SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

129th season, 2009–2010

TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Stephen B. Kay and Robert P. O'Block, Co-Chairmen • Edmund Kelly, Chairman-Elect •
Diddy Cullinane, Vice-Chairman • Roger T. Servison, Vice-Chairman • Vincent M. O'Reilly, Treasurer

George D. Behrakis • Alan Bressler • Jan Brett • Samuel B. Bruskin • Paul Buttenwieser •
Eric D. Collins • Cynthia Curme • Alan J. Dworsky • William R. Elfers • Judy Moss Feingold, ex-officio •
Nancy J. Fitzpatrick • Thelma E. Goldberg • Michael Gordon • Brent L. Henry • Charles H. Jenkins, Jr. •
John M. Loder • Carmine A. Martignetti • Robert J. Mayer, M.D. • Nathan R. Miller • Richard P. Morse •
Aaron J. Nurick, ex-officio • Susan W. Paine • Carol Reich • Edward I. Rudman • Arthur I. Segel •
Thomas G. Stemberg • Caroline Taylor • Stephen R. Weber • Stephen R. Weiner • Robert C. Winters

LIFE TRUSTEES

Vernon R. Alden • Harlan E. Anderson • David B. Arnold, Jr. • J.P. Barger • Leo L. Beranek •
Deborah Davis Berman • Peter A. Brooke • Helene R. Cahners • James F. Cleary • John F. Cogan, Jr. •
Mrs. Edith L. Dabney • Nelson J. Darling, Jr. • Nina L. Doggett • Mrs. John H. Fitzpatrick •
Dean W. Freed • Edna S. Kalman • George Krupp • Mrs. August R. Meyer • Mrs. Robert B. Newman •
William J. Poorvu • Irving W. Rabb • Peter C. Read • Richard A. Smith • Ray Stata •
John Hoyt Stookey • Wilmer J. Thomas, Jr. • John L. Thorndike • Dr. Nicholas T. Zervas

OTHER OFFICERS OF THE CORPORATION

Mark Volpe, Managing Director • Thomas D. May, Chief Financial Officer •
Suzanne Page, Clerk of the Board

BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Judy Moss Feingold, Chairman • William F. Achtmeyer • Noubar Afeyan • David Altshuler •
Diane M. Austin • Judith W. Barr • Lucille M. Batal • Linda J.L. Becker • George W. Berry • Paul Berz •
James L. Bildner • Mark G. Borden • Partha Bose • Anne F. Brooke • Stephen H. Brown •
Gregory E. Bulger • Joanne Burke • Ronald G. Casty • Carol Feinberg Cohen • Susan Bredhoff Cohen •
Richard F. Connolly, Jr. • Charles L. Cooney • Ranny Cooper • James C. Curvey • Gene D. Dahmen •
Mrs. Miguel de Bragança • Paul F. Deninger • Ronald F. Dixon • Ronald M. Druker • Alan Dynner •
Ursula Ehret-Dichter • John P. Eustis II • Joseph F. Fallon • Thomas E. Faust, Jr. • Steven S. Fischman •
John F. Fish • Myrna H. Freedman • Carol Fulp • Robert Gallery • Robert P. Gittens •
Carol Henderson • Susan Hockfield • Roger Hunt • William W. Hunt • Valerie Hyman •
Ernest Jacquet • Everett L. Jassy • Stephen J. Jerome • Darlene Luccio Jordan, Esq. • Paul L. Joskow •
Stephen R. Karp • Douglas A. Kingsley • Robert Kleinberg • Farla H. Krentzman • Peter E. Lacaillade •
Charles Larkin • Robert J. Lepofsky • Christopher J. Lindop • Nancy K. Lubin • Jay Marks •
Jeffrey E. Marshall • Joseph B. Martin, M.D. • C. Ann Merrifield • Dr. Martin C. Mihm, Jr. •
Maureen Miskovic • Robert Mnookin • Paul M. Montrone • Sandra O. Moose • Robert J. Morrissey •
Robert T. O'Connell • Peter Palandjian • Vincent Panetta, Jr. • Diane Patrick • Joseph Patton •



AFTER A WHILE, THE ROLLER COASTER JUST ISN'T FUN ANYMORE

Perhaps you're ready for the thrill of steady financial performance?

Are those big drops beginning to make your stomach queasy? Turn to Fiduciary Trust. As an independent financial management company, our investment advice is custom-tailored to meet your needs, not Wall Street's or a corporate parent's. And for our clients that means fewer ups and downs.

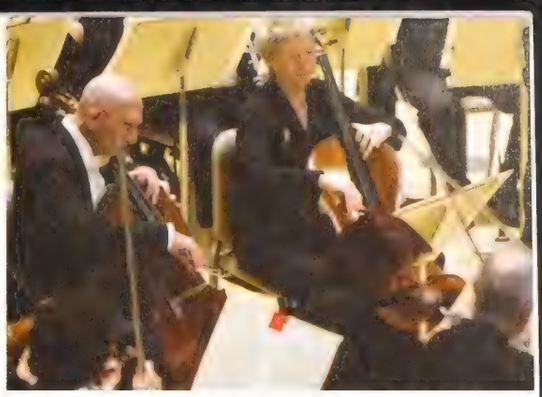
Looking for advice you can trust? Visit us at fiduciary-trust.com or call Randy Kinard at 617-574-3432.

FIDUCIARY TRUST

REAP THE DIVIDENDS℠

Investment Management • Estate and Financial Planning
Corporate Trustee • Estate Settlement • Family Office Services
fiduciary-trust.com





photos by Michael J. Lutch

Ann M. Philbin • May H. Pierce • Claudio Pincus • Joyce L. Plotkin • Jonathan Poorvu • Dr. John Thomas Potts, Jr. • William F. Pounds • Dr. Tina Young Poussaint • Claire Pryor • Patrick J. Purcell • John Reed • Dr. Carmichael Roberts • Susan Rothenberg • Alan Rottenberg • Joseph D. Roxe • Kenan Sahin • Gilda Slifka • Christopher Smallhorn • Margery Steinberg • Theresa Stone • Patricia L. Tambone • Jean Tempel • Douglas Thomas • Mark D. Thompson • Albert Togut • Diana Osgood Tottenham • Joseph M. Tucci • Robert A. Vogt • David C. Weinstein • Christoph Westphal • James Westra • Patricia Plum Wylde • Dr. Michael Zinner • D. Brooks Zug

OVERSEERS EMERITI

Helaine B. Allen • Marjorie Arons-Barron • Caroline Dwight Bain • Sandra Bakalar • William T. Burgin • Mrs. Levin H. Campbell • Earle M. Chiles • Mrs. James C. Collias • Joan P. Curhan • Phyllis Curtin • Tamara P. Davis • Disque Deane • Betsy P. Demirjian • JoAnne Walton Dickinson • Phyllis Dohanian • Goetz B. Eaton • Harriett Eckstein • George Elvin • Pamela D. Everhart • J. Richard Fennell • Lawrence K. Fish • Peter H.B. Frelinghuysen • Mrs. Thomas Galligan, Jr. • Mrs. James Garivaltis • Dr. Arthur Gelb • Jordan Golding • Mark R. Goldweitz • Michael Halperson • John Hamill • Deborah M. Hauser • Mrs. Richard D. Hill • Marilyn Brachman Hoffman • Lola Jaffe • Michael Joyce • Martin S. Kaplan • Mrs. S. Charles Kasdon • Mrs. Gordon F. Kingsley • David I. Kosowsky • Robert K. Kraft • Benjamin H. Lacy • Mrs. William D. Larkin • Edwin N. London • Frederick H. Lovejoy, Jr. • Diane H. Lupean • Mrs. Charles P. Lyman • Mrs. Harry L. Marks • Joseph C. McNay • Albert Merck • John A. Perkins • Daphne Brooks Prout • Robert E. Remis • John Ex Rodgers • Roger A. Saunders • Lynda Anne Schubert • Mrs. Carl Shapiro • L. Scott Singleton • Charles A. Stakely • Patricia Hansen Strang • Samuel Thorne • Paul M. Verrochi • Robert A. Wells • Mrs. Joan D. Wheeler • Margaret Williams-DeCelles • Mrs. John J. Wilson • Richard Wurtman, M.D.

EXECUTIVE COMMITTEE OF THE BOSTON SYMPHONY ASSOCIATION OF VOLUNTEERS

Aaron J. Nurick, Chair • **Charles Jack**, Vice-Chair, Boston • **Wilma Michaels**, Vice-Chair, Tanglewood • **Audley Fuller**, Secretary • **Richard Dixon**, Co-Chair Education, Boston • **Gerald Dreher**, Co-Chair Membership Administration, Boston • **Ellen Mayo**, Co-Chair Community Outreach and Audience Development, Boston • **Augusta Liebowitz**, Co-Chair Education, Tanglewood • **Alexandra Warshaw**, Co-Chair Membership Administration, Tanglewood • **Howard Arkans**, Co-Chair Community Outreach and Audience Development, Tanglewood • **William Ballen**, Ushers and Programmers Liaison, Tanglewood • **Ken Singer**, Glass House Liaison, Tanglewood

one night,
two great traditions

NEW ENGLAND COFFEE
Official Coffee
of Symphony Hall

"New England Coffee is delighted to be the Official Coffee of the Boston Symphony Orchestra and the Boston Pops. As a family-owned business for over 90 years, we share a commitment to quality and tradition that the BSO has championed for over 125 years. With these common values and a dedication to quality, we invite you to enjoy tonight's performance." - *Jim Kaloyanides*
PRESIDENT AND COO
OF NEW ENGLAND COFFEE



www.newenglandcoffee.com

Administration

Mark Volpe, *Managing Director, Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity*

Anthony Fogg, *Artistic Administrator*

Marion Gardner-Saxe, *Director of Human Resources*

Ellen Highstein, *Director of Tanglewood Music Center, Tanglewood Music Center Directorship endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman*

Bernadette M. Horgan, *Director of Public Relations*

Thomas D. May, *Chief Financial Officer*

Kim Noltemy, *Director of Sales, Marketing, and Communications*

Bart Reidy, *Director of Development—Institutional Giving, Events, and Administration*

Elizabeth P. Roberts, *Director of Development—Campaign and Individual Giving*

Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Bridget P. Carr, Senior Archivist • **Felicia Burrey Elder,** Executive Assistant to the Managing Director • Vincenzo Natale, Chauffeur/Valet • **Claudia Robaina,** Manager of Artists Services • **Benjamin Schwartz,** Assistant Artistic Administrator

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, Director of Concert Operations

H.R. Costa, Technical Director • **Leslie DeRoche,** Concert Operations Administrator • **Vicky Dominguez,** Operations Manager • **Jake Moerschel,** Assistant Stage Manager • **Leah Monder,** Production Manager • John Morin, Stage Technician • **Mark C. Rawson,** Stage Technician • **Mark B. Rulison,** Chorus Manager

BOSTON POPS

Dennis Alves, Director of Artistic Planning

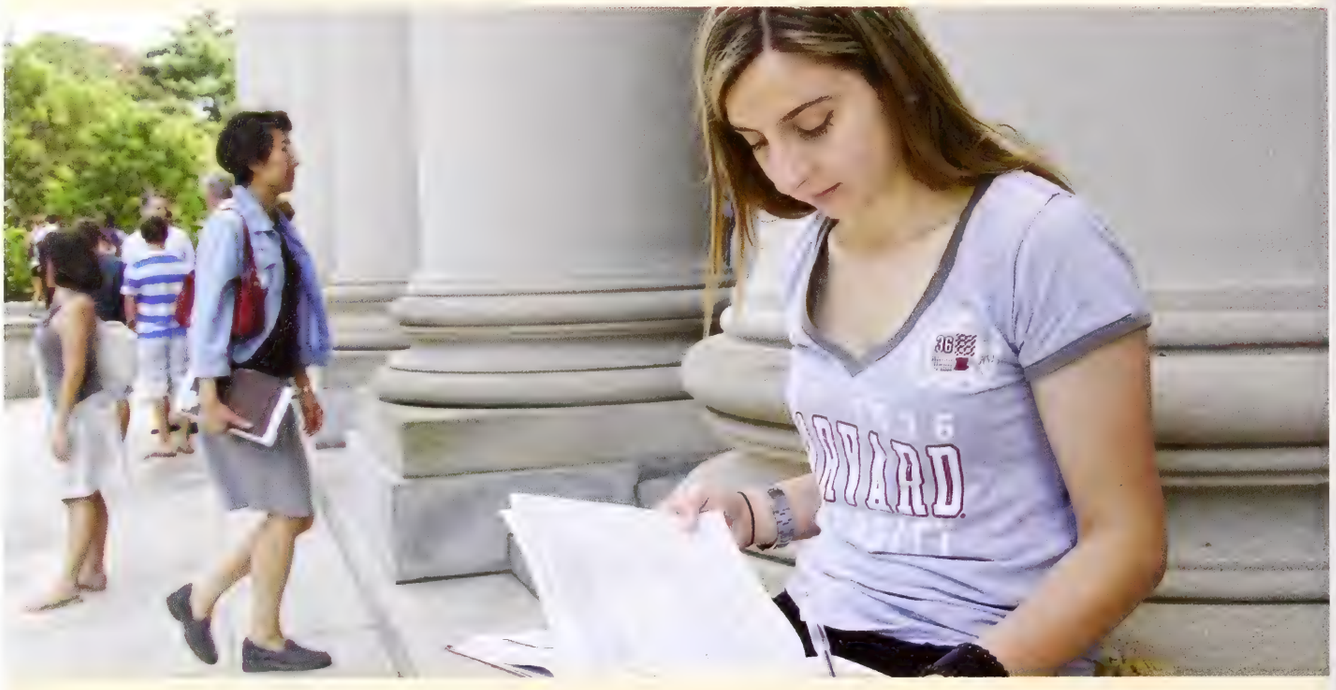
Gina Randall, Administrative/Operations Coordinator • **Margo Saulnier,** Assistant Director of Artistic Planning • **Amanda Severin,** Manager of Artistic Services/Assistant to the Pops Conductor

BUSINESS OFFICE

Sarah J. Harrington, Director of Planning and Budgeting • **Mia Schultz,** Director of Investment Operations and Compliance • **Pam Wells,** Controller

Mimi Do, Budget Manager • **Thomas Engeln,** Budget Assistant • **Michelle Green,** Executive Assistant to the Business Management Team • **Karen Guy,** Accounts Payable Supervisor • **David Kelts,** Staff Accountant • **Minnie Kwon,** Payroll Associate • **John O'Callaghan,** Payroll Supervisor • **Nia Patterson,** Accounts Payable Assistant • **Harriet Prout,** Accounting Manager • **Mario Rossi,** Staff Accountant • Teresa Wang, Staff Accountant • **Audrey Wood,** Senior Investment Accountant

this summer | Harvard



Join a vibrant community of motivated students and distinguished faculty at Harvard Summer School.

- Courses on campus, online, and abroad
- Seven-week session
- Programs for high school and college students, and adults

HARVARD SUMMER SCHOOL

www.summer.harvard.edu

DEVELOPMENT

Joseph Chart, Director of Major Gifts • **Nina Jung**, Director of Development Events and Volunteer Outreach • **Ryan Losey**, Director of Foundation and Government Relations • **Jennifer Roosa**, Director of Development Research and Information Systems • **George Triantaris**, Director of Principal and Planned Giving

Amanda Aldi, Data Project Coordinator • Stephanie Baker, Campaign Manager • Susan Beaudry, Manager of Tanglewood Business Partners • Emily Borababy, Manager of Development Communications • Dulce Maria de Borbon, Beranek Room Hostess • Cullen E. Bouvier, Donor Relations Officer • Maria Capello, Grant Writer • Diane Cataudella, Associate Director of Donor Relations • Sabine Chouljian, Manager of Development Events and Volunteer Services • Kerri Cleghorn, Associate Director, Business Partners • Allison Cooley, Associate Director of Society Giving • Emily Diaz, Donor Information and Data Coordinator • Marcy Bouley Eckel, Associate Director of Direct Fundraising • Laura Frye, Assistant Manager of Society Giving • David Grant, Development Operations Manager • Barbara Hanson, Major Gifts Officer • Emily Horsford, Manager of Donor Relations • Sabrina Karpe, Donor Relations Coordinator • Angela Kaul, Assistant Manager of Planned Giving • Dominic Margaglione, Donor Ticketing Associate • Jill Ng, Senior Major and Planned Giving Officer • Madge Nimocks, Development Communications Writer • Suzanne Page, Associate Director for Board Relations • Emily Reeves, Major Gifts Coordinator • Amanda Roosevelt, Executive Assistant • Laura Sancken, Coordinator, Development Events and Volunteer Services • Joyce M. Serwitz, Major Gifts and Campaign Advisor • Alexandria Sieja, Assistant Manager of Development Events and Volunteer Services • Yong-Hee Silver, Major Gifts Officer • Kenny Smith, Acknowledgment and Gift Processing Coordinator • Stephanie J. Smith, Annual Fund Project Coordinator • Mary E. Thomson, Associate Director of Corporate Giving • Szeman Tse, Assistant Director of Development Research • Romain Tsiplakis, Graphic Designer

EDUCATION AND COMMUNITY PROGRAMS

Myran Parker-Brass, Director of Education and Community Programs

Claire Carr, Manager of Education Programs • Sarah Glenn, Assistant Manager of Education and Community Programs • Emilio Gonzalez, Manager of Curriculum Research and Development • Darlene White, Manager, Berkshire Education and Community Programs

FACILITIES

C. Mark Cataudella, Director of Facilities

SYMPHONY HALL OPERATIONS Christopher Hayden, Facilities Manager • Tyrone Tyrell, Security and Environmental Services Manager

Charles F. Cassell, Jr., Facilities Compliance and Training Coordinator • Stella Easland, Switchboard Operator • Michael Finlan, Switchboard Supervisor • Judith Melly, Facilities Coordinator • Shawn Wilder, Mailroom Clerk

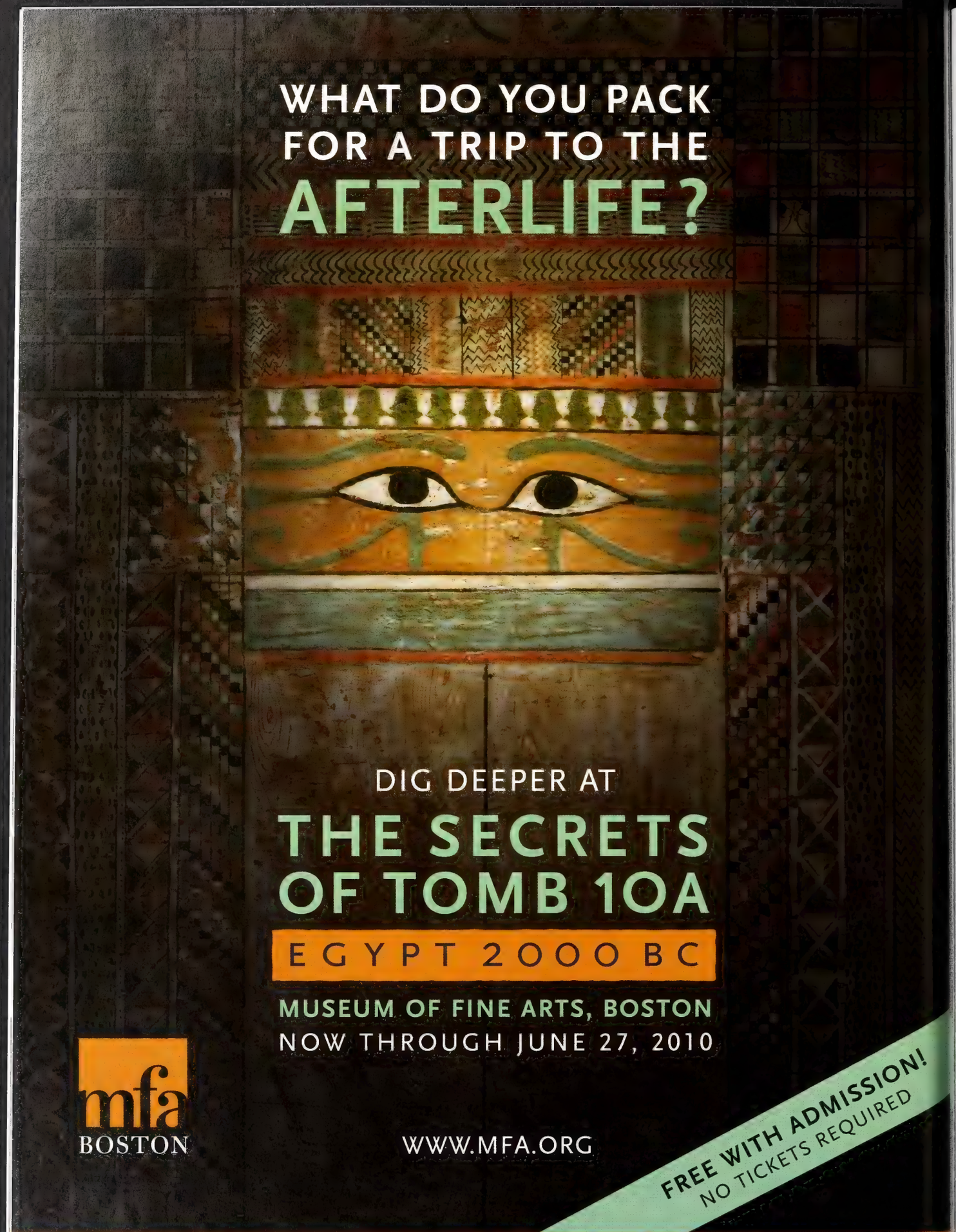
MAINTENANCE SERVICES Jim Boudreau, Electrician • Thomas Davenport, Carpenter • Michael Frazier, Carpenter • Paul Giaimo, Electrician • Steven Harper, HVAC • Sandra Lemerise, Painter • Michael Maher, HVAC **ENVIRONMENTAL SERVICES** Landel Milton, Lead Custodian • Rudolph Lewis, Assistant Lead Custodian • Desmond Boland • Julien Buckmire • Claudia Ramirez Calmo • Angelo Flores • Gaho Boniface Wahi

TANGLEWOOD OPERATIONS Robert Lahart, Tanglewood Facilities Manager

Ronald T. Brouker, Supervisor of Tanglewood Crew • Maurice Garofoli, Electrician • Peter Socha, Carpenter • Robert Casey • Stephen Curley • Richard Drumm • Bruce Huber

HUMAN RESOURCES

Susan Olson, Human Resources Recruiter • Heather Mullin, Human Resources Manager • Kathleen Sambuco, Benefits Manager



The exhibition is supported by
Bank of America

Major funding is provided by
The Calderwood Charitable Foundation.

Additional support
for the exhibition is
provided by
INSTITUTE of Museum and Library SERVICES

Above: Front side panel of outer coffin of Djehutynakht (detail), Egyptian, Middle Kingdom, late Dynasty 11–early Dynasty 12, 2010–1961 BC. Cedar. Harvard University–Boston Museum of Fine Arts Expedition.

INFORMATION TECHNOLOGY

Timothy James, Director of Information Technology

Guy W. Brandenstein, User Support Specialist • **Andrew Cordero**, Manager of User Support • David Tucker, Infrastructure Systems Manager • **Brian Van Sickle**, User Support Specialist

PUBLIC RELATIONS

Kathleen Drohan, Associate Director of Public Relations • **Samuel Brewer**, Public Relations Assistant • Taryn Lott, Public Relations Supervisor

PUBLICATIONS

Marc Mandel, Director of Program Publications

Robert Kirzinger, Assistant Director of Program Publications—Editorial • **Eleanor Hayes McGourty**, Assistant Director of Program Publications—Production and Advertising

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, Ticket Operations Manager • **Helen N.H. Brady**, Director of Group Sales • **Alyson Bristol**, Director of Corporate Sponsorships • **Sid Guidicianne**, Front of House Manager • **James Jackson**, Call Center Manager • **Roberta Kennedy**, Buyer for Symphony Hall and Tanglewood • **Sarah L. Manoog**, Director of Marketing Programs • **Michael Miller**, Director of Ticketing

Caitlin Bayer, Subscription Representative • **Megan Bohrer**, Group Sales Coordinator • **Gretchen Borzi**, Marketing Production Manager • **Rich Bradway**, Associate Director of E-Commerce and New Media • **Allegra Brooke**, Corporate Sponsorship Coordinator • **Lenore Camassar**, Associate Manager, SymphonyCharge • **Theresa Condito**, Access Services Administrator/Subscriptions Associate • **Susan Coombs**, SymphonyCharge Coordinator • **Jonathan Doyle**, Junior Graphic Designer • **Paul Ginocchio**, Manager, Symphony Shop and Tanglewood Glass House • **Erin Glennon**, Graphic Designer • **Randie Harmon**, Customer Service and Special Projects Manager • **Matthew Heck**, Marketing Projects Coordinator • **Michael King**, Subscriptions Associate • **Michele Lubowsky**, Associate Subscriptions Manager • **Jason Lyon**, Group Sales Manager • **Laura Maas**, Merchandising Assistant • **Ronnie McKinley**, Ticket Exchange Coordinator • **Michael Moore**, E-Commerce Marketing Analyst • **Katie Mueller**, SymphonyCharge Representative • **Doreen Reis**, Marketing Coordinator for Advertising • **Andrew Russell**, Senior Manager, Corporate Sponsorships • **Laura Schneider**, Web Content Editor • **Robert Sistare**, Subscriptions Representative • **Kevin Toler**, Art Director • **Himanshu Vakil**, Web Application Lead • **Stacy Whalen**, Manager, Corporate Sponsor Relations

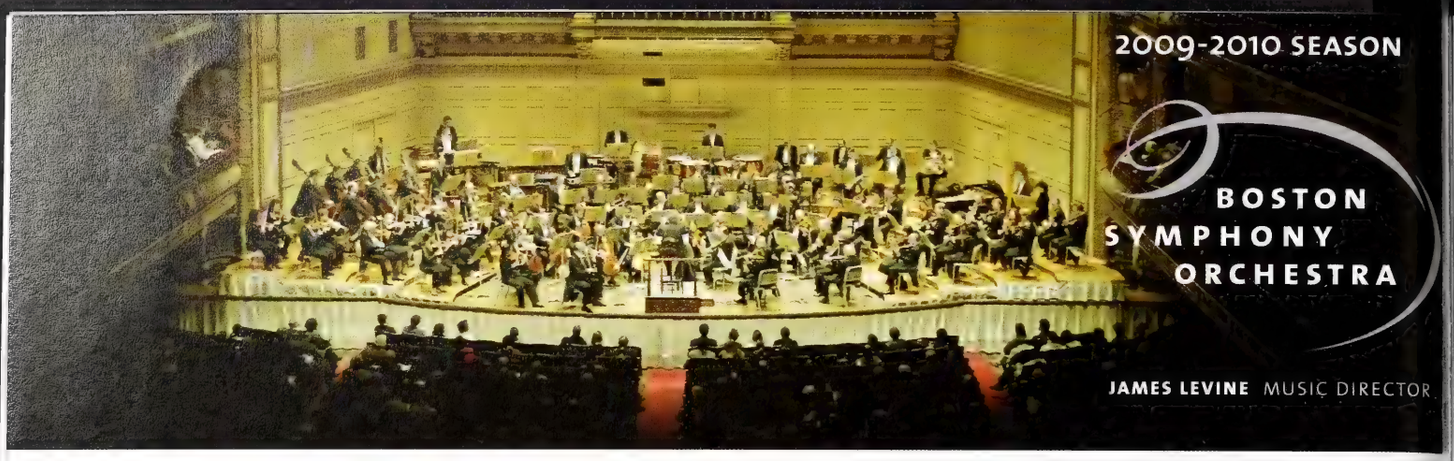
BOX OFFICE **David Chandler Winn**, Manager • **Megan E. Sullivan**, Assistant Manager

BOX OFFICE REPRESENTATIVES **Mary J. Broussard** • **Arthur Ryan**

EVENT SERVICES **Kyle Ronayne**, Director of Event Administration • **Tony Bennett**, Café Supervisor/Pops Service Staff Manager • **Sean Lewis**, Manager of Venue Rentals and Events Administration • **Cesar Lima**, Assistant Food and Beverage Manager • **James Sorrentino**, Bar Manager

TANGLEWOOD MUSIC CENTER

Andrew Leeson, Budget and Office Manager • **Karen Leopardi**, Associate Director for Faculty and Guest Artists • **Michael Nock**, Associate Director for Student Affairs • **Gary Wallen**, Manager of Production and Scheduling



STAY TUNED
BSO MOBILE CLUB

Stay ahead of the score with BSO Mobile Club.

Join the BSO Mobile Club by texting BSO at 22122, and receive:

- Reminders about upcoming performances and program changes.
- Special announcements before everybody else.
- Exclusive discounts on BSO, Pops and Tanglewood concerts.
- Enter to win great prizes with our exclusive mobile giveaways and contests.

Standard text and messaging rates may apply.

STAY TUNED
BSO MOBILE GIVING

Text to Support the Music You Love!

Do you love attending BSO Concerts?
Want to support the orchestra that brings you so much joy?

Now it's easy! Text BSO to 20222

A $5 donation will be added to your phone bill in support of the BSO's artistic and educational programs.

Make your donation today.
Many thanks in advance for your generosity.

BSO News

BSO Announces 2010-11 Subscription Season

The Boston Symphony Orchestra will open its 2010-11 subscription season on Saturday, October 2, at 6:30 p.m. when bass-baritone Bryn Terfel joins James Levine and the orchestra in an all-Wagner program to include vocal excerpts from *The Flying Dutchman*, *Die Walküre*, and *Die Meistersinger von Nürnburg* on a program with such favorite orchestral works as the "Ride of the Valkyries" and *Siegfried Idyll*. As the season proceeds, Music Director Levine will continue the orchestra's ongoing cycle of Mahler symphonies with performances of Mahler symphonies 2 (*Resurrection*), 5, and 9; will conduct the first three symphonies of composer John Harbison, initiating a two-year cycle to conclude in 2011-12 with the world premiere of Harbison's Symphony No. 6, newly commissioned by the BSO; will conduct a powerful double bill pairing Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle*; and will lead Schumann's symphonies 2 and 3 (*Rhenish*) to mark the 200th anniversary of the composer's birth. Guest conductors appearing with the BSO in 2010-11 will include Sir Colin Davis, Christoph von Dohnányi, Charles Dutoit, Sir Mark Elder, Rafael Frühbeck de Burgos, Lorin Maazel, Kurt Masur, John Nelson, David Robertson, British composer/conductor Thomas Adès, Bach specialist Masaaki Suzuki (who will lead the *St. John* Passion), the Finnish conductors Susanna Mälkki and Sakari Oramo, and new BSO Assistant Conductor Marcelo Lehninger. Guest soloists will also include, among others, pianists Jonathan Biss, Nelson Freire, Nicolas Hodges, Evgeny Kissin, Radu Lupu, Lars Vogt, and Christian Zacharias (in the dual role of conductor/pianist); violinists Anthony Marwood, Nikolaj Znaider, and Pinchas Zukerman; cellist Alban Gerhardt; and vocalists Michelle DeYoung, Albert Dohmen, Bernarda Fink, Christopher Maltman, Hanno Müller-Brachmann, and Kate Royal. Also among the featured soloists are BSO principals John Ferrillo, William R. Hudgins, and Elizabeth Rowe; the Tanglewood Festival Chorus will continue its 40th-anniversary celebrations by participating in BSO performances of Mahler's *Resurrection* Symphony, music from Falla's little-known *Atlàntida*, Stravinsky's *Oedipus Rex*, Bach's *St. John* Passion, and Berlioz's *Roméo et Juliette*. For complete details of the BSO's 2010-11 subscription season, please visit bso.org; or, to request a brochure, call (617) 266-1492, or write to BSO Marketing Department, 2010-11 Season Brochure, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

Tickets for the 2010 Tanglewood Season On Sale Now

Music Director James Levine opens the BSO's 2010 Tanglewood season on July 9 with Mahler's Symphony No. 2, *Resurrection*, featuring soprano Layla Claire, mezzo-soprano Stephanie Blythe, and the Tanglewood Festival Chorus, which celebrates its 40th anniversary this summer. Maestro Levine's performances also include, among other things, BSO performances of Mahler's Symphony No. 4 and Mozart's Requiem; a BSO program of music by the four Strausses (both Johanns, Josef, and Richard); a BSO concert performance of Mozart's



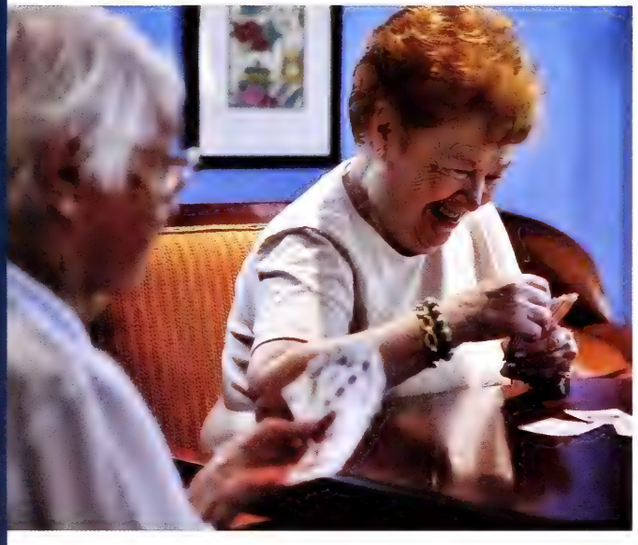
Technically it carried three.
But millions were on board.

JFK

The moon landing 40th anniversary.
See how it began at the
JFK Presidential Library and Museum.
Columbia Point, Boston. jfklibrary.org

Media Sponsors: WCVB TV BOSTON 5 THE PHOENIX

The Florida Alternative



Relax in your own private apartment furnished by Goddard House in Brookline. We'll add warmth to your short term stay with our own special mixture of three meals a day, personal care, 24-hour staffing, reminders for medication, stimulating programs, weekly housekeeping and ….a lively community of friends.

For a taste of Goddard House in Brookline call Emily Judd at 617.731.8500 x105 or take a tour at www.goddardhouse.org

GODDARD HOUSE IN BROOKLINE
The Recipe for Living

ASSISTED LIVING SHORT TERM STAYS - *The Recipe for Living*

delightful comic opera *The Abduction from the Seraglio*, and a fully staged Tanglewood Music Center production of Richard Strauss's *Ariadne auf Naxos*. Also among those performing with the BSO this summer are conductors Christoph von Dohnányi, Charles Dutoit, Rafael Frühbeck de Burgos, Giancarlo Guerrero, Kurt Masur, Ludovic Morlot, Robert Spano, Shi-Yeon Sung, and David Zinman; soloists Emanuel Ax, Joshua Bell, Richard Goode, Hilary Hahn, Lynn Harrell, Yo-Yo Ma, Peter Serkin, Gil Shaham, Christian Tetzlaff, Jean-Yves Thibaudet, Dawn Upshaw, and Pinchas Zukerman, and BSO principals Steven Ansell and Thomas Martin. Complete details of this summer's programs are available at bso.org; or, to request a brochure, call (617) 266-1492. Bank of America is proud to return for the third season as the exclusive season sponsor of Tanglewood.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week—the final week of the BSO's 2009-10 subscription season—BSO Director of Program Publications Marc Mandel discusses Beethoven and Bartók.

This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (1928-2009), who was the BSO's Director of Publications from 1976 to 1979, and whose program notes continue to appear frequently in this program book. Upon joining the BSO staff (after twelve years as the nationally influential classical music critic of the *Boston Globe*), Michael made it his business to revitalize the BSO program book with notes that set a new, modern standard in their unique blend of history, analysis, cultural context, personal observation, and intellectual acumen. It was also he who laid the groundwork for the BSO's continuing series of pre-concert talks, which grew from his wildly popular Open Rehearsal series to today's talks given before every BSO subscription concert. Upon leaving Boston he became program annotator for the San Francisco Symphony and then also for the New York Philharmonic. His influence as a teacher, scholar, writer, and music administrator continues to be deeply felt throughout the world of symphonic music and music education in the United States.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 91 OF THIS PROGRAM BOOK.

The Helen and Josef Zimbler Fund

The appearance this Thursday night of Emanuel Ax is supported by the Helen and Josef Zimbler Fund in the BSO's endowment, established with a generous bequest from the Estate of Helen Zimbler supporting the artistic expenses of the BSO. A Cincinnati native, Helen Rigby Zimbler pioneered the place of women in American orchestras when, in 1937, she accepted a position in the double bass section of the Houston Symphony. She was also an accomplished singer, actor, and painter. In 1939 Helen married Josef Zimbler, who was a BSO cellist from 1932 until his death in 1959. Josef Zimbler, born in 1900 in Pilsen (now part of the Czech Republic), was encouraged by his first cousin, Arthur Fiedler, to come to Boston in 1927. During his tenure with the BSO, Josef founded the Zimbler Sinfonietta, composed of approx-

ONE DAY UNIVERSITY®
at Tanglewood

ONE DAY UNIVERSITY *at* Tanglewood

HISTORY. PSYCHOLOGY. DVOŘÁK (thrice!)

On Saturday, August 28, 2010

Join acclaimed professors from Yale, Amherst and Tufts for three stimulating presentations in Ozawa Hall. Then join conductor David Zinman as he leads the Boston Symphony Orchestra in two classical masterworks: Brahms' Piano Concerto No. 2, with Emanuel Ax, and Dvořák's *New World* Symphony.

The Two Americas of Antonin Dvořák
SOL GITTLEMAN ■ Tufts University
In 1892, as Ellis Island opened its doors to millions of immigrants, Dvořák arrived in New York in great luxury. He never saw Ellis Island, but would compose a work that would link him to, and musically define, the New World forever.

The Science of Mind Over Body
CATHERINE SANDERSON ■ *Amherst*
What's happening in our brain affects nearly everything in the body, frequently producing surprising and remarkable results. Come take a fascinating one hour tour of the mind.

Pinnacle Experience: Inside Brahms Piano Concerto No.2 and Dvořák's *New World* Symphony
CRAIG WRIGHT ■ *Yale University*
In the late 19th century Brahms and Dvořák were arguably the two most famous composers in the Western world. This lecture will discuss the history of both works and then pose a strategy for embracing them.

BOSTON SYMPHONY ORCHESTRA
BRAHMS Piano Concerto No. 2
DVOŘÁK Symphony No. 9,
From the New World
David Zinman, conductor
Emanuel Ax, piano

EVENT SCHEDULE *for* AUGUST 28, 2010
■ *LECTURES TAKE PLACE IN OZAWA HALL* ■

1:30-2:30 pm	*Check in*
2:30-3:40 pm	SOL GITTLEMAN, University Professor, Tufts
3:40-4:00 pm	*Break*
4:00-5:10 pm	CATHERINE SANDERSON, Professor of Psychology, Amherst
5:10-5:30 pm	*Break*
5:30-6:40 pm	CRAIG WRIGHT, Professor of Music, Yale
6:40-8:00 pm	*Boxed Dinner*, Hawthorne Tent
8:30-10:30 pm	BOSTON SYMPHONY ORCHESTRA Koussevitzky Music Shed

GENERAL REGISTRATION: $299
Advance purchase required

Each registration includes all three professor presentations, boxed dinner, and one Section 17-20 Shed concert ticket at Tanglewood (Route 183, West Street, Lenox, MA)

To register, or for more information, call
888-266-1200
or visit us online at:
www.tanglewood.org/onedayu

Tanglewood is registered service mark of the Boston Symphony Orchestra, Inc.

ONE DAY UNIVERSITY *at* Tanglewood ■ 888-266-1200 ■ tanglewood.org/onedayu

imately twenty BSO string players and performing, in most cases, without a conductor. The Sinfonietta pioneered a renewed appreciation of 17th- and 18th-century repertoire and performance, championed contemporary music, made numerous recordings, and in 1957 toured Central and South America. Josef was held in high esteem by his colleagues and always performed with them, but never in first chair.

Helen remained in Boston until 1974 when she returned to Cincinnati, where, over the years that followed, she gave numerous vocal recitals and was active as a freelance bass player. She passed away in 2005 at the age of 91. Josef Zimbler left to Helen his entire estate, including a collection of correspondence, autographed photographs, and recordings documenting his many years with the BSO and the Zimbler Sinfonietta. This collection came to the BSO Archives in the spring of 2006, through a bequest from the Estate of Helen Zimbler.

The Stephen and Dorothy Weber Concert, Saturday, May 1, 2010

The BSO performance on Saturday evening is supported by a generous gift from BSO Trustee Stephen R. Weber and his wife, Dr. Dorothy Altman Weber. Steve and Dottie are longtime Saturday-evening subscribers and have been involved with the BSO for many years, a testament to their continuing appreciation for music and their devotion to the orchestra. "The BSO has become such an important part of our lives, both on a personal level in the joy we get from attending performances and in its role in making Boston such a great city," said Steve and Dottie. "We have been fortunate to have enjoyed the Symphony for so many years; we feel that we have a responsibility to support the orchestra so future generations will experience the extraordinary legacy of musical excellence from which we have benefited." Steve Weber, an alumnus of the University of Pennsylvania and Harvard Business School, retired in 2005 as Managing Director of SG-Cowen Securities Corp. Dottie Weber formerly taught at Northeastern University and was a research psychologist at Boston University Medical Center. She is an alumna of Tufts University and Boston University, where she earned her doctorate in education. The Webers have been supporters of the Boston Symphony Orchestra since the mid-1980s. Steve and Dottie's love of Tanglewood led them to support the campaign to build Ozawa Hall, to endow two seats in the Koussevitzky Music Shed, and to establish the first endowed artist-in-residence position at the Tanglewood Music Center. They have also endowed the Stephen and Dorothy Weber Chair, currently held by BSO cellist Andrew Pearce, and made a generous gift to support The Artistic Initiative. In addition to their financial support of the BSO, Steve and Dottie have also given generously of their time. Elected a Trustee in 2002, Steve had served as an Overseer since 1997. Steve and Dottie currently serve on the BSO Annual Fund Committee, having chaired the BSO Annual Fund for the preceding several years. They also co-chaired Opening Night at Pops in 1999 and 2000. Steve sits on the Executive Committee and is also co-chair of the Development Committee and a member of the Overseer Nominating Committee. The Boston Symphony Orchestra extends heartfelt thanks to Steve and Dottie Weber for their generosity and commitment to continuing the Symphony's rich musical tradition.

BSO Corporate Partner of the Month: Boston Properties

Did you know that there are more than 400 businesses and corporations that support Boston Symphony Orchestra, Inc.? You can lend your support to the BSO by supporting the companies who support us. Each month, we spotlight one of our corporate supporters as the BSO Corporate Partner of the Month. This month's partner is Boston Properties. Boston Properties develops, owns, and manages premier commercial properties in select U.S. markets. The Boston-based real estate investment trust's portfolio includes San Francisco's Embarcadero Center, Virginia's Freedom Square at Reston Town Center, Boston's Prudential Center, and New York

City's GM Building. In Boston, Boston Properties is proud to support but also to partner with the BSO and Pops through community events and outreach. In 2009, Prudential Center kicked off the holiday season in style, hosting the first annual "Pops Goes the Holiday Season." This April, Prudential Center will host "A Look Back at 125 Great Years of Pops" with a free public exhibit along Huntington Arcade, and on May 1, Prudential Center will salute the Boston Pops 125th Anniversary with a day of performances open to the public and featuring the Boston Pops Gospel Choir. To learn more about Boston Properties (NYSE:BXP), visit the company's web site at bostonproperties.com; to learn more about Prudential Center events, visit prudentialcenter.com. Boston Properties is proud to support the performing arts and has been actively involved with the BSO, supporting both corporate events and the Business Partners program for the past ten years.

BSO Members in Concert

BSO members Alexander Velinzon and Yuncong Zhang, violins, Rebecca Gitter, viola, Mihail Jojatu, cello, Edwin Barker, double bass, Keisuke Wakao, oboe (who also serves as series director), Richard Ranti, bassoon, and Richard Sebring, horn, join clarinetist Masaharu Yamamoto of Tokyo University of the Arts for the second annual American-Japanese Cultural Concert Series, which includes two concerts in the Boston area. On Friday, April 30, at 8 p.m. at the Church of the Redeemer in Chestnut Hill, special guest pianist Emanuel Ax joins the group for an all-Mozart program including the Oboe Quartet in F, K.370, the Clarinet Quintet in A, K.581, and the Piano Quintet in E-flat, K.452. On Sunday, May 2, at 4:30 p.m. at First Church in Boston, pianist Edmund Arkus joins the group for Schumann's *Märchenerzählungen* for clarinet, viola, and piano, Opus 132, the Handel/Halvorsen Passacaglia for violin and double bass, Sarasate's *Zigeunerweisen* (transcribed for double bass and piano), Britten's *Phantasy* for oboe and string trio, Opus 2, and Schumann's Piano Quartet in E-flat, Opus 47. Tickets are $27 to $35 for the individual concerts, $50 for admission to both if purchased in advance. For more information, visit americanjapaneseconcerts.com, or call (617) 721-5105 (English) or (617) 721-4380 (Japanese).

Ronald Knudsen leads the New Philharmonia Orchestra in its final "Classics" concert of the 2009-10 season on Saturday, May 1, at 8 p.m. and Sunday, May 2, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton Centre. Entitled "Spanish/French Connection," the program includes Rodrigo's Concerto for Guitar and Orchestra with guitarist Eliot Fisk, and Ravel's *Daphnis and Chloé*, Suite No. 2. Tickets are $25 for adults, $8 for children,

Unique HOMES & Good Living.

Chobee Hoy associates

Brookline's leading real estate agency,
known for exceptional service and commitment

18 Harvard Street
Brookline, MA 02445 -7905

617 . 739.0067
homeahoy@chobeehoy.com

we will find you a great place to live

with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit newphil.org.

The "First Monday at Jordan Hall" concert at New England Conservatory on Monday, May 3, at 8 p.m. concludes the series' 25th-anniversary celebration with a program devoted to the quartet and the octet (the quartet times two). BSO members Michael Wayne, clarinet, John Ferrillo, principal oboe, Jason Snider, horn, Richard Ranti, bassoon, and Gregg Henegar, contrabassoon, joined by Benjamin Seltzer, clarinet, Laura Ahlbeck, oboe, and Eli Epstein, horn, perform Beethoven's Octet, Opus 103. Messrs. Wayne, Epstein, and Ranti, joined by the Borromeo String Quartet and Karl Doty, double bass, perform Gunther Schuller's Octet, and the Borromeos, in residence at NEC, perform Hugo Wolf's *Italian Serenade*, marking the 150th anniversary of the composer's birth. Admission is free.

Join the BSO Family: Become a Friend of the BSO

For $75, you can become a Friend of the BSO and receive our online newsletter, *InTune*. Featuring special articles with exclusive news about life at the BSO, *InTune* also provides advance announcements about unique activities and benefits that, depending on giving level, are offered to Friends of the BSO. Attending working rehearsals, opportunities to engage first-hand with BSO musicians, and advance ticket ordering are among the privileges of membership. In addition, Friends enjoy connecting with like-minded individuals who share a commitment to the BSO and its artistic mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at friendsofthebso@bso.org or (617) 638-9276. If you're already a Friend and you're not receiving *InTune*, please let us know at intune@bso.org.

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. through June 23, and on the second Saturday of every month at 2 p.m. through June 12. The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

The Information Table: Find Out What's Happening At the BSO

Are you interested in upcoming BSO concert information? Special events at Symphony Hall? BSO youth activities? Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you'll find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

ARRIVE ON A HIGH NOTE

THE COMMONWEALTH WAY

Music moves the soul.
Commonwealth moves you wherever you need to go with virtuoso service.



Commonwealth provides the finest chauffeured transportation services in Boston, New York, and all around the globe.

We're also proud of our history of supporting our environment, our community and its cultural foundations.

Commonwealth Worldwide is honored to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops.



COMMONWEALTH WORLDWIDE[SM]
CHAUFFEURED TRANSPORTATION

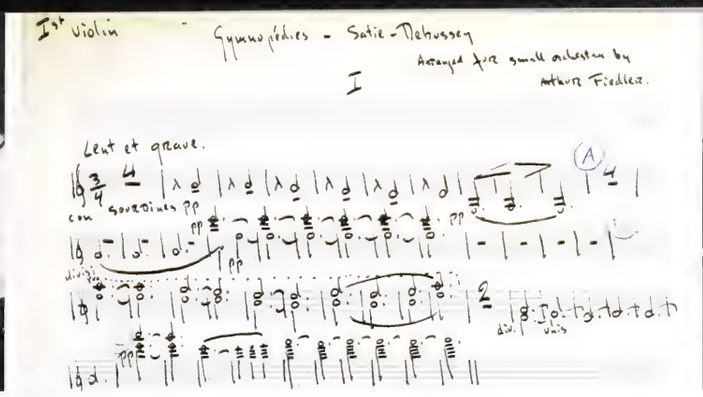
THE INNER CITY 100 Inc.

Six time winner of Inc. Magazine's ICIC Top 100 Fastest Growing Inner City Companies in the U.S. and Boston Magazine's Four time winner of the Best of Boston Award for "Best Car Service."

BEST OF BOSTON 2009 Awarded by Boston magazine

800.558.5466 or 617.779.1919 • commonwealthlimo.com







ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level).

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)

DEPOSIT & CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT & TRUST • COMMERCIAL BANKING



Philanthropic giving is always welcome, regardless of what form it takes. Boston Private Bank & Trust Company's **Donor Advised Fund** is a simple and flexible tool that makes charitable giving easier than ever. It enables you to set aside funds and recommend grants to qualified nonprofit organizations according to your interests and on your timetable, all while realizing a tax benefit. It is just one of the ways we make the connections that count—connections to the financial expertise you need, and a personal connection that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Richard MacKinnon, Senior Vice President, at (617) 912-4287
or rmackinnon@bostonprivatebank.com

Investments are not FDIC insured, have no Bank guarantee, are not a deposit, and may lose value.



Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Songs of Love and Sorrow* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Ravel's complete *Daphnis et Chloé* (which recently won the Grammy Award for Best Orchestral Performance of 2009), Brahms's *Ein deutsches Requiem*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Simon Boccanegra* and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director



WOODSTOCK
Est. 1929

Creating and preserving wealth for more than seventy-five years

A wealth management firm providing highly personalized financial counseling and investment services to high net-worth individuals and their families, trustees, corporations and philanthropic institutions.

For more information, please contact Paul D. Simpson at 617.896.8531

27 School Street, Boston, MA 02108 | 617.227.0600 | www.woodstockcorp.com | psimpson@woodstockcorp.com

of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, the NEA Opera Award from the National Academy of the Arts, and, most recently, in December 2009, the first Bard Award in Vocal Arts from the Bard College Conservatory of Music.



Boston Symphony Orchestra

2009–2010

JAMES LEVINE
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang #
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Sheila Fiekowsky *
Muriel C. Kasdon and Marjorie C. Paley chair

Jennie Shames *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Valeria Vilker Kuchment *
Theodore W. and Evelyn Berenson Family chair

Tatiana Dimitriades *
Stephanie Morris Marryott and Franklin J. Marryott chair

Si-Jing Huang *
Catherine and Paul Buttenwieser chair

Nicole Monahan *
Mary B. Saltonstall chair, fully funded in perpetuity

Wendy Putnam *
Kristin and Roger Servison chair

Xin Ding *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Glen Cherry *

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

(position vacant)

Ronald Knudsen
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Joseph McGauley
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Nancy Bracken *

Aza Raykhtsaum *
Robert Bradford Newman chair, fully funded in perpetuity

Bonnie Bewick *

James Cooke *

Victor Romanul *
Bessie Pappas chair

Catherine French *

Jason Horowitz *

Julianne Lee *

Yuncong Zhang *

VIOLAS

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka *

Rebecca Gitter *

CELLOS

Jules Eskin §
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme *
Lillian and Nathan R. Miller chair

Adam Esbensen *

Blaise Déjardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Benjamin Wright
Arthur and Linda Gelb chair

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

(position vacant)
Ford H. Cooper chair, endowed in perpetuity in 1984

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

LIBRARIANS

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

ASSISTANT CONDUCTORS

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

Shi-Yeon Sung

PERSONNEL MANAGERS

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

STAGE MANAGER

John Demick

* *participating in a system of rotated seating*

$\hat{S}$ *on sabbatical leave*

\# *on leave*


EILEEN FISHER
HINGHAM WELLESLEY COPLEY PLACE THE MALL AT CHESTNUT HILL


Give the gift of an exciting musical experience!
Gift Certificates may be used toward the purchase of tickets, Symphony Shop merchandise, or at the Symphony Café.
To purchase, visit bso.org, the Symphony Hall Box Office, or call SymphonyCharge at 617-266-1200.
BOSTON SYMPHONY ORCHESTRA
BOSTON POPS
Tanglewood

Farewell, Thanks, and All Best

BSO violinist Joseph McGauley will retire from the Boston Symphony Orchestra this summer, following 32 years of service to the orchestra.



JOSEPH MCGAULEY began his musical training at the age of nine, inspired by his mother's love of classical music, as well as by frequent visits to the family home by their parish priest who played Irish reels and jigs on his fiddle. "My late mother Alice loved music and often sat me down to listen to recordings of Fritz Kreisler, John McCormack, and Jussi Bjoerling," he recalls, "but the very first classical recording to inspire me was the much treasured Beethoven Violin Concerto in D with violinist Jascha Heifetz and the Boston Symphony Orchestra conducted by Charles Munch. I knew from a very early age that music would play a large and important role in my life, but in retrospect, I couldn't have known how prophetic that recording would be."

A native of Uniondale, New York, Mr. McGauley received his bachelor of arts degree, *magna cum laude*, from the State University of New York at Albany, and his master of music degree, *cum laude*, from Yale University. His principal teachers were Jacqueline McCann, Nathan Gottschalk, and former BSO concertmaster Joseph Silverstein. While a doctoral candidate at Boston University, he auditioned successfully for the Boston Symphony Orchestra, and was invited by then music director Seiji Ozawa to join the orchestra at the start of the 1978-79 season.

Over the years, Mr. McGauley has been heard in recital and chamber music performances throughout the northeast, including numerous BSO chamber concerts at Symphony Hall. He has also been a member of the Albany and New Haven symphony orchestras. As soloist with orchestra, he has appeared with the Boston Pops (in Bruch's *Scottish Fantasy* led by John Williams, and a 1983 WGBH telecast, also led by John Williams, of Vivaldi's Concerto in B minor for Four Violins with three of his BSO colleagues), the New Hampshire Philharmonic, North Shore Philharmonic, Boston University Symphony, Yale Philharmonia, Albany Community Symphony, and Pioneer Valley Symphony.

Mr. McGauley was concertmaster of the Boston University Orchestra, which won the silver medal at the Herbert von Karajan International Competition in Berlin, Germany, in 1976. While a Fellow at the Tanglewood Music Center in 1975, he was awarded the Joseph Silverstein Prize for outstanding violin playing. He is currently on the faculty of the Boston Conservatory of Music and also teaches privately at his home on the North Shore.

We extend heartfelt thanks to Joe for his dedication and many years of service to the Boston Symphony Orchestra and the musical community of Boston, and we wish him all the best in his future endeavors.

P A S S I O N



It's at the heart of their performance. And ours.



Each musician reads from the same score, but each brings his or her own artistry to the performance. It's their passion that creates much of what we love about music. And it's what inspires all we do at Bose. That's why we're proud to support the performers you're listening to today.

We invite you to experience what our passion brings to the performance of our products. Please call or visit our website to learn more – including how you can hear Bose® sound for yourself.

1-800-444-BOSE | www.Bose.com

BOSE®
Better sound through research®

©2009 Bose Corporation. C_005116



JAMES LEVINE, MUSIC DIRECTOR
BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

Thursday, April 29, 8pm | **SPONSORED BY UBS**
Friday, April 30, 1:30pm | **THE ELIZABETH TAYLOR FESSENDEN MEMORIAL CONCERT**
Saturday, May 1, 8pm | **THE STEPHEN AND DOROTHY WEBER CONCERT**

BERNARD HAITINK conducting

BEETHOVEN "LEONORE" OVERTURE NO. 2

BEETHOVEN PIANO CONCERTO NO. 4 IN G, OPUS 58

Allegro moderato
Andante con moto
Rondo: Vivace

EMANUEL AX

{ I N T E R M I S S I O N }

BARTÓK CONCERTO FOR ORCHESTRA

Andante non troppo—Allegro vivace
"Giuoco delle coppie": Allegretto scherzando
"Elegia": Andante, non troppo
"Intermezzo interrotto": Allegretto
Finale: Presto

THIS YEAR'S BOSTON SYMPHONY ORCHESTRA RETIREE WILL BE ACKNOWLEDGED ON STAGE AT THE END OF THE FRIDAY-AFTERNOON CONCERT (SEE PAGE 31).

THURSDAY EVENING'S APPEARANCE BY EMANUEL AX IS SUPPORTED BY THE HELEN AND JOSEF ZIMBLER FUND.

FRIDAY AFTERNOON'S APPEARANCE BY EMANUEL AX IS SUPPORTED BY A GIFT IN MEMORY OF HAMILTON OSGOOD.

UBS IS PROUD TO SPONSOR THE BSO'S 2009-2010 SEASON.

The evening concerts will end about 10:05 and the afternoon concert about 3:35.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

COLDWELL BANKER

PREVIEWS

INTERNATIONAL®

MILTON, MASSACHUSETTS



$1,775,000. Enchanting residence on fabled Adams Street. An octagonal front porch introduces this home with a flowthrough front hall drawing attention to the back deck and gardens. Features include a theater, game room, lap pool and a duo of wine cellars. **Josephine McCloskey / Julianne Bridgeman, (617) 696-4430**

BOSTON, MASSACHUSETTS



$3,925,000. This ninth-floor residence has been tastefully renovated and showcases skyline views from the formal living room and the paneled library. This full-service residential building offers valet garage parking, 24-hour concierge and available services from the Taj Boston Hotel. **Bruce E. McLean, (617) 723-2737**

BROOKLINE, MASSACHUSETTS



$4,990,000. Unparalleled luxury awaits in prestigious Monmouth House, sited on a lush 19,500-square-foot lot just moments from Back Bay. This home's dramatic design and sweeping spaces underwent a thoughtful architectural renovation, completed in 2009. **Jayne Bennett Friedberg, (617) 796-6116**

JAMAICA PLAIN, BOSTON, MASSACHUSETTS



$1,425,000. Unsurpassed water views. This two-story penthouse residence (three bedroom/2.5 bath) overlooking Boston's Emerald Necklace. Gourmet kitchen, master suite, fireplace, private decks and semi-finished basement. Garage parking. Luxury amenities throughout. Minutes to downtown. An urban Eden. **Janet Deegan / Constance Cervone, (617) 522-4600**

CAMBRIDGE, MASSACHUSETTS



$2,650,000. This newly-renovated architect's showcase home in the prestigious Brattle/Huron Village neighborhood features a stunning and spacious kitchen/family room area with gas fireplace and glass doors to a raised patio, and is Leeds Silver Certified for energy saving features. **David Pap, (617) 844-2756**

BROOKLINE, MASSACHUSETTS



$3,795,000. Set amongst 14,000± square feet of meticulous gardens and mature landscaping, this stately residence enjoys views of historic Longwood Mall. The grand design of the home encompasses exquisite craftsmanship and custom millwork with understated elegance found throughout. **Ronni Casty, (617) 731-2447**

For information on the Previews International Program offered by Coldwell Banker Residential Brokerage, please call (800) 548-5003

www.NewEnglandMoves.com

© 2010 Coldwell Banker Real Estate Corporation. Coldwell Banker® is a registered trademark licensed to Coldwell Banker Real Estate Corporation.
An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT, LLC.



Ludwig van Beethoven

"Leonore" Overture No. 2

LUDWIG VAN BEETHOVEN was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. The overture known as "Leonore" No. 2 was actually the first of the three "Leonore" overtures to be composed, and was used at the first performance of Beethoven's only opera (then called "Leonore," but known in its revised, final form as "Fidelio"), which took place at the Theater an der Wien in Vienna on November 20, 1805.

THE SCORE OF THE "LEONORE" OVERTURE NO. 2 calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Beethoven's struggles with musical drama in his single completed opera are well documented not only in the different versions of the opera itself (the earliest of which can be heard on compact disc, as *Leonore*, along with the definitive *Fidelio*; see page 59) but also in the overtures—no fewer than four!—that he composed for his work. Of these, three are called "*Leonore* Overtures," according to the title Beethoven preferred (though it was not, in the end, used in performance since Giovanni Simone Mayr had recently written an opera with the same title), and the fourth is called simply the *Fidelio* Overture.

This embarrassment of riches has led to all kinds of confusion, not simplified by the fact that the numbering of the *Leonore* overtures is not chronological. To summarize the situation: Beethoven wrote what we now call No. 2 for the first performance; it was a lengthy work, but a daring one for various architectural reasons (of which more below). But when the opera proved to confuse and bore its audience (most of whom in the late autumn of 1805 were an occupying army of French soldiers, unable to understand the German words to the Spanish plot), Beethoven undertook a major revision, shortening the whole and rearranging the opera from three acts to two. In this form it was given in March 1806 with a new overture—the one we know as No. 3. Now, if *Leonore* No. 2 is too lengthy and sprawling, too architecturally uncouth (or daring), No. 3 is if anything too powerful and overwhelming: it remains one of the most dramatic and exciting overtures

JOIN THE FRIENDS OF THE BSO



YOUR KEY TO THE ULTIMATE BSO EXPERIENCE

FRIENDS ENJOY EXCLUSIVE PRIVILEGES, INCLUDING:

- Access to BSO or Boston Pops Working Rehearsals
- Advance ticket ordering
- Opportunities for your entire family to interact with BSO artists
- Exclusive experiences at historic Symphony Hall

Membership at every level is designed to deepen your experience with the BSO and bring you closer to the music. The greater your support, the greater your behind-the-scenes experience with the BSO and Symphony Hall and the greater your personal impact.

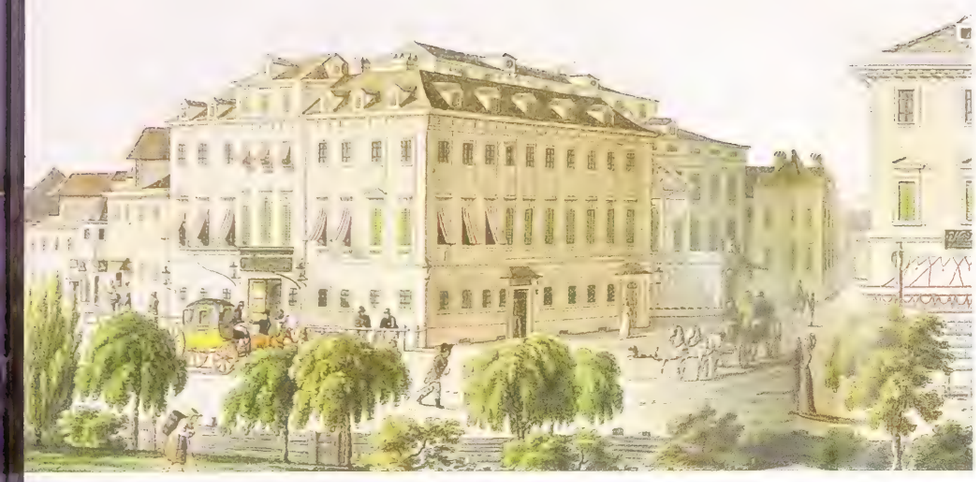
Please support the music you love by joining the Friends of the BSO today!

For even more exclusive access to BSO artists and behind-the-scenes events, please consider joining the Higginson Society, an extraordinary group of like-minded individuals dedicated to supporting the BSO.

To learn more, or to join, visit the information table in the lobby, call 617-638-9276, or find us online at bso.org.

Friends OF THE BOSTON SYMPHONY ORCHESTRA

THE HIGGINSON SOCIETY OF THE BOSTON SYMPHONY ORCHESTRA



Vienna's Theater an der Wien, where the first performance of Beethoven's "Leonore" (the original version of "Fidelio") took place on November 20, 1805

ever written. But if performed at the start of the opera, it would be followed by Beethoven's opening scene, a charming Mozartean flirtation far removed from the heroic strains of the overture's coda, which was the composer's response to the end of the opera as a whole. Clearly the overture would overwhelm the opera's first act.

The overture published in 1842 as *Leonore* No. 1, Opus 138, has occasioned a good deal of debate over the years. One of Beethoven's acquaintances, the notoriously unreliable Schindler, said that it was the first to be composed and that Beethoven rejected it after it was criticized at a private performance at Prince Lichnowsky's; but another Beethoven acquaintance, Ignaz von Seyfried, wrote that No. 1 was composed for a projected performance of the opera in Prague in 1807, for which Beethoven wanted an overture that was easier than No. 3. Over the years Beethoven scholars ranged themselves to one side or the other of this issue, but it seems finally to have been resolved by musicologist Alan Tyson's thorough study of all of Beethoven's sketches for the work, including the watermarks of the paper on which the sketches were written, and the other Beethoven sketches to be found on the same sheets. Tyson demonstrated quite convincingly that No. 1 must have been composed in late 1806 and early 1807, thus verifying von Seyfried's view. In any case, Beethoven never made any attempt to perform or publish it in his lifetime. The only overture that has never caused any confusion is the one that was finally used for *Fidelio* in the 1814 production, which proved to be a success and which marked the beginning of the work's true history in the theater.

Much of the material in *Leonore* No. 2 and *Leonore* No. 3 is the same—or, at least, represents closely related versions of the same ideas. But the overall treatment is strikingly different. The overtures begin with a slow introduction that slips surprisingly from the tonic C major to a dark B minor and then to A-flat, where Beethoven quotes Florestan's aria, "*In des Lebens Frühlingstagen*"; it takes some time for Beethoven to return to his home key for the Allegro and the main body of the movement. In both the early over-

BRIGHAM UROGYNECOLOGY GROUP

proudly supports the

BOSTON SYMPHONY ORCHESTRA

The Division of Urogynecology at BWH offers advanced diagnosis and treatment for women with incontinence and other urogynecologic conditions.

Contact us at **www.brighamandwomens.org/urogynecology** or **(617) 732-4838**

BWH BRIGHAM AND WOMEN'S HOSPITAL

A FOUNDING MEMBER OF PARTNERS HEALTHCARE

April 30, May 2 & 4

Cutler Majestic Theatre

Starring **Stephanie Blythe**

With **Wendy Bryn Harmer,**

Scott Ramsay, James Maddalena

Conducted by **Gil Rose**

Directed by Metropolitan Opera

Stage Director **David Kneuss**

Tickets from **$29** through

Telecharge.com,

by phone at **800-233-3123**

Visit us online for articles,

study guides, and much more!

www.operaboston.org

Sung in French with titles / dialogue in English translation



tures, No. 2 and No. 3, the exposition of the Allegro is quite similar in its thematic ideas and the modulation to E major for the secondary theme (another version, stated by clarinet, of Florestan's aria). The development in No. 2 is on the grandest scale—so grand, in fact, that Beethoven must have realized that the overture had grown almost beyond all bounds. Had it continued in this vein, with the expected recapitulation and coda, it would have run far more than twice as long as any overture the audience had ever heard. So he resolved on a bold stroke: taking a cue from the opera itself, in which an offstage trumpet signals the arrival of help and the downfall of the villainous Don Pizarro's murderous intentions, Beethoven interrupts the course of the action with that very trumpet call—a *deus ex machina*, to be sure. The orchestra attempts to continue the development, but the fanfare insistently repeats, and the orchestra, properly chastened, brings in one last reminiscence of Florestan's aria (but now in the home key) before embarking on the Presto finale that concludes what is still—even without a full recapitulation—the longest overture Beethoven ever wrote.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE FIRST AMERICAN PERFORMANCE *of Beethoven's "Leonore" Overture No. 2 took place on April 22, 1853, with Theodor Eisfeld conducting the Philharmonic Society in Niblo's Rooms, New York.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of the "Leonore" No. 2 was led by Georg Henschel in February 1882, during the orchestra's first season, subsequent performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Serge Koussevitzky, Dimitri Mitropoulos, Ernest Ansermet, Pierre Monteux, Charles Munch, Erich Leinsdorf, Max Rudolf, Colin Davis, Hans Vonk, Eugene Ormandy, Kurt Masur, Bernard Haitink (the most recent subscription performances, in February 2000—the BSO's first subscription performances of the piece since Colin Davis's in 1973!), and Hans Graf (the most recent Tanglewood performance, on July 21, 2007).*



The more you get to know us, the more you'll know why the bond we have with our clients is so long-lasting. It's because we create deep and trusting relationships with each client.

After all, we've been right here in the heart of Boston for nearly two centuries, personally guiding both old and new generations of New Englanders with conservative, yet forward-thinking, investment management advice and sophisticated tax, trust and estate planning.

If you're attracted to the true value of an individual relationship with highly personalized service, please call Jay Emmons, Executive Vice President, today at 617-523-1635. At Welch & Forbes, we know wealth. And we know you.

WF

WELCH & FORBES LLC

Private Wealth Management since 1838

45 School Street, Boston Massachusetts 02108 **welchforbes.com**



Ludwig van Beethoven

Piano Concerto No. 4 in G, Opus 58

LUDWIG VAN BEETHOVEN was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed the Fourth Piano Concerto in 1805 and early 1806 (it was probably completed by spring, since his brother offered it to a publisher on March 27). The first performance was a private one, in March 1807, at the home of Prince Lobkowitz. The public premiere took place at Vienna's Theater an der Wien on December 22, 1808, with the composer as soloist, in the same concert that included, among many other things, the premieres of his Fifth and Sixth symphonies.

IN ADDITION TO THE SOLO PIANO, the score calls for an orchestra of one flute, two oboes, two clarinets, two bassoons, two horns, and strings, with two trumpets and timpani added in the final movement.

Beethoven's Fourth Piano Concerto was written between 1805 and June 1806 during a period of intense artistic creativity and output. As was his habit, Beethoven then turned his attention to a new symphony in order to premiere both at the same public concert. During these few years, Beethoven produced not only this new piano concerto and Symphony No. 4, he also finished the Violin Concerto, the Triple Concerto, and the three great *Razamovsky* quartets, all groundbreaking works. Beethoven dedicated the Fourth Concerto to his friend, patron, and pupil, Archduke Rudolph of Austria, who was the dedicatee of eleven of Beethoven's most important works, including the Piano Concerto No. 5 (*Emperor*), the *Archduke* Trio, the *Hammerklavier* Sonata, the *Grosse Fuge*, and the *Missa Solemnis*.

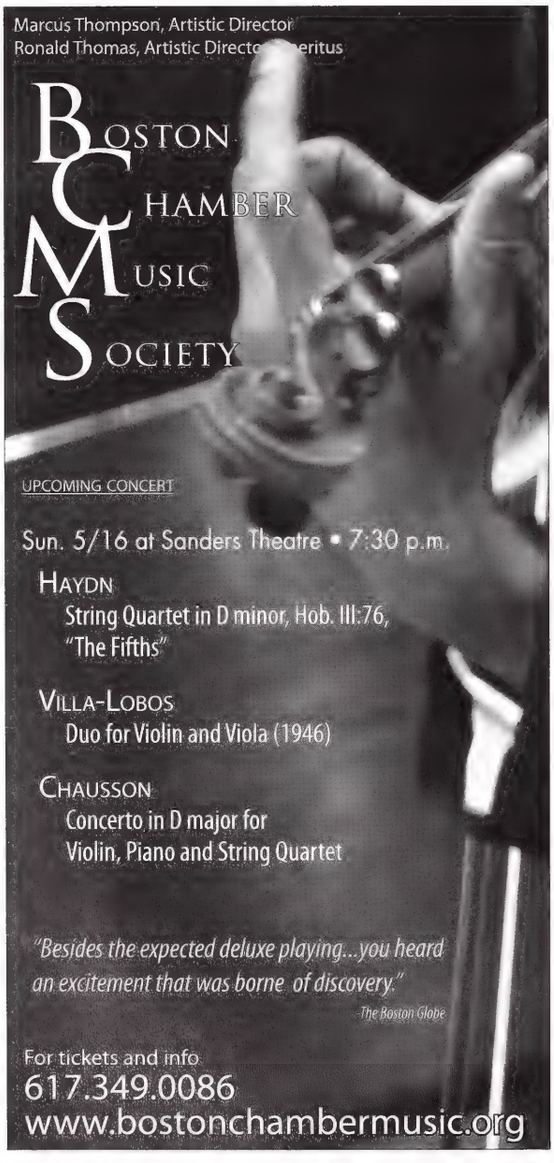
While there is scholarly debate as to exactly when the Fourth Concerto was first performed, it seems to have been unveiled during a private performance in March 1807 at the residence of Beethoven's friend and patron Prince Lobkowitz, with the composer himself as soloist. Even so, Beethoven would still have been eager to present this and other new works to the Viennese.

During 1807, Beethoven actively sought an appropriate venue for such an event, which

would be his first concert in six years given for his own benefit. In 1808 he was finally able to secure a theater and orchestra, and on December 22 that year he presented a public concert the likes of which the audience could hardly have anticipated. His program was particularly ambitious, probably the most unwieldy and impractical of his career. It also proved to be one of the most important of his life.

In the press, Beethoven advertised the concert as consisting of pieces that were "entirely new and not yet heard in public." The hall was packed with people, and the program consisted of more than four hours of music, all of it "new" at least to the Vienna audience. And, as things turned out, this 1808 appearance would be the last time he performed in public as a concerto soloist, due to his rapidly progressing deafness.

In addition to the first public performance of his Fourth Concerto (which concluded the first half of the concert, with Beethoven as soloist), the program opened with the premiere of the *Pastoral* Symphony, then continued in the first half with the first Vienna







performance of the concert aria "*Ah! perfido*" and the Gloria from Beethoven's Mass in C (the latter sung in German rather than Latin to avoid offending the censors). Following intermission came the first performance of Beethoven's C minor Symphony, the first Vienna performance of the Sanctus from the Mass in C (likewise translated from Latin), a piano improvisation by Beethoven (which, in the words of one attendee, "showed his complete mastery" of the instrument), and the first performance of the Choral Fantasy (which broke down at one point due to lack of adequate rehearsal).

Many of the most important musicians and patrons in Vienna were in attendance that day, including Prince Lobkowitz and his friend Johann Friederich Reichardt, who was then on leave from his job as director of the orchestra in the new state of Westphalia. Reichardt was an accomplished musician and prolific writer; in 1810 he published a large volume of letters that recorded his musical experiences in Vienna in 1808 and 1809. Beethoven's concert of December 1808 figures prominently in his book. He describes the entire experience, not just the music. Setting the scene, he writes, "we shivered in the comfortable boxes, wrapped in our fur coats and cloaks," and then complains that the singer of the concert aria merely "shivered rather than sang, but that can be blamed on the bitter cold." Reichardt also described each piece of music performed that night, and although he thought Beethoven's Fifth Symphony "protracted and overlong," he found the G major piano concerto particularly compelling.

Beethoven's Piano Concerto No. 4 introduced the audience to something completely new. Gone were the grand gestures meant merely for pianistic display. Instead, the concerto concentrated on a more personal and intimate style, infused with tranquility and lyricism. The very opening, so unusual for the time, signals this new path immediately. The piano begins alone, playing a beautifully simple tune in full chords in the middle register, marked *piano, dolce* ("softly, sweetly"). Entering after the soloist's initial statement, the orchestra seems hesitant to interrupt the contemplative and intimate opening of the piano. Only after a few minutes does it swell to a full *tutti* and the dialogue between

20th ANNIVERSARY SEASON

Boston Early Music Festival

2009-2010 CONCERT SERIES



Jerusalem: A city of two peaces

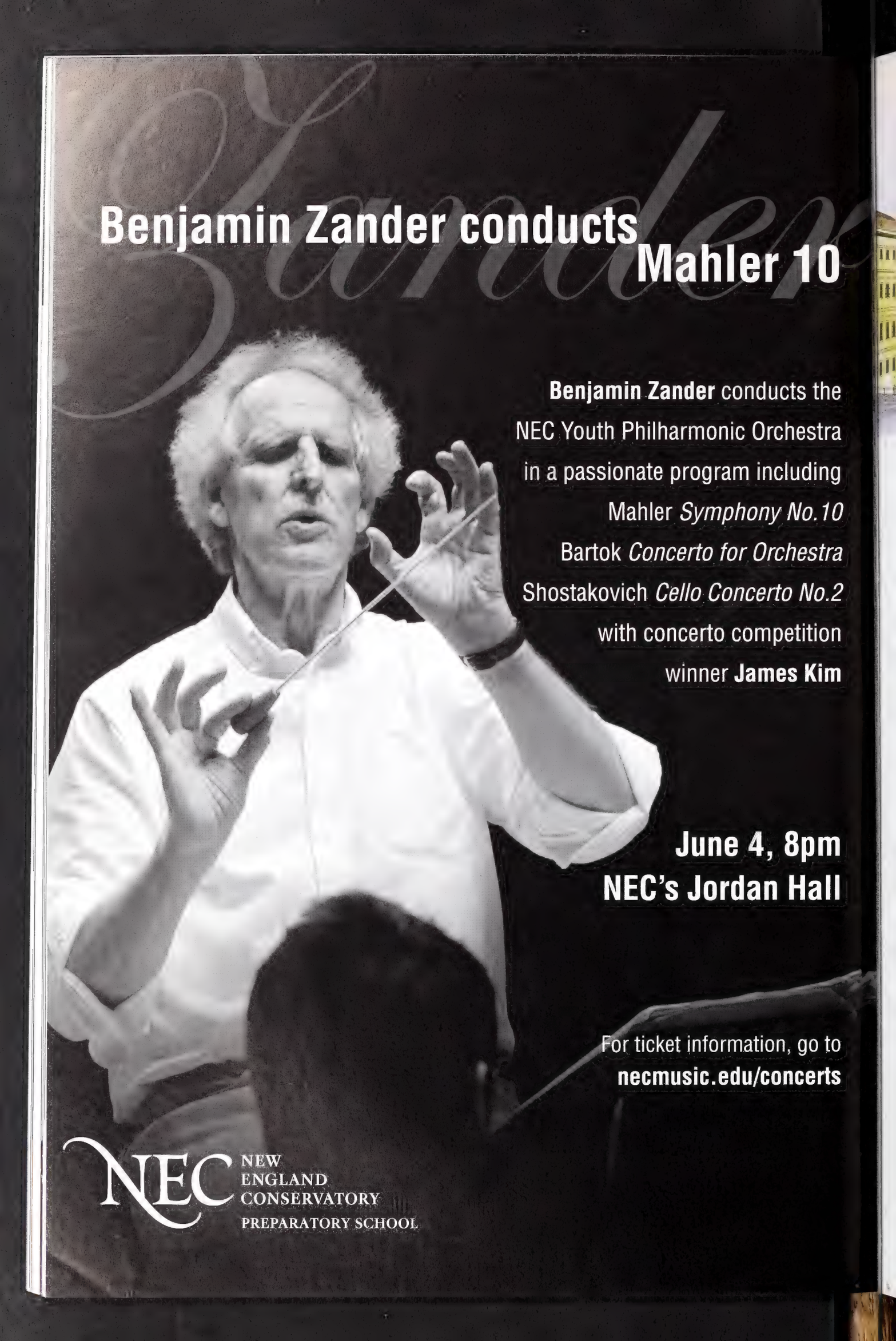
Jordi Savall's newest musical and cultural experience

Wednesday, May 5 at 8pm • Sanders Theatre at Harvard

Announcing our 2010-2011 Concert Season!

Stile Antico
Bemf Chamber Opera Series:
Purcells's *Dido and Aeneas*
Symphonie des Dragons
Il Giardino Armonico
Kristian Bezuidenhout, *fortepiano*
Akademie für Alte Musik Berlin
Orchestra of the
Age of Enlightenment
The Tallis Scholars

Visit us online at WWW.BEMF.ORG for complete details, or call 617-661-1812 for a full brochure.


Zander
Benjamin Zander conducts Mahler 10
Benjamin Zander conducts the
NEC Youth Philharmonic Orchestra
in a passionate program including
Mahler Symphony No.10
Bartok Concerto for Orchestra
Shostakovich Cello Concerto No.2
with concerto competition
winner James Kim
June 4, 8pm
NEC's Jordan Hall
For ticket information, go to
necmusic.edu/concerts
NEC
NEW
ENGLAND
CONSERVATORY
PREPARATORY SCHOOL



Prince Lobkowitz's palace in Vienna, where Beethoven's Piano Concerto No. 4 was given its private first performance in March 1807

soloist and orchestra truly ensue. Reichardt wrote that the first movement was of "frightful difficulty, the fastest tempos of which Beethoven performed to astonishment." Yet it is the lyricism and dialogue between the two forces that truly arrest the audience.

Still more compelling is the second movement, which follows no traditional formal design. Instead Beethoven organizes his musical material as a dialogue between two disputants. The orchestra begins *forte*, with an almost angry, choppy *tutti*, only to be met with the soloist's quiet pleading, in music written to sound almost as if it were an improvisation. The two forces respond to each other until the piano, with its calming, expressive music, finally prevails. Reichardt commented upon the singing quality of the pianist's part in 1808, writing that "the adagio, a masterly movement of beautiful and continuous lyricism, he [Beethoven] sang with his instrument with a deep, melancholy feeling that really thrilled me." In *Ludwig van Beethoven: Leben und Schaffen*, published in 1859, the great musician and writer Adolf Bernhard Marx likened the soloist's songlike role in this movement to that of Orpheus taming the wild beasts with his lyre. Although we can't be sure whether Beethoven had the Orpheus legend in mind, the piano's calming, expressive music ultimately prevails, "taming" the orchestra. The triumph of tenderness, calm, and beauty over the gruff, stormy orchestra is still one of the most magical moments in the concerto literature.

The third movement follows immediately after a final gentle gesture from the piano. The orchestra plays quietly, but with a hint of mischief, and the game is afoot. This is his only piano concerto in which Beethoven begins the third movement with the orchestra rather than the soloist alone—a reversal of what happens in the work's opening movement. A particularly exhilarating coda ends the finale in high spirits.

In 1809, the *Allegmeine Musikalische Zeitung* reported that Beethoven's Piano Concerto No. 4 was "the most admirable singular artistic and complex Beethoven concerto ever."

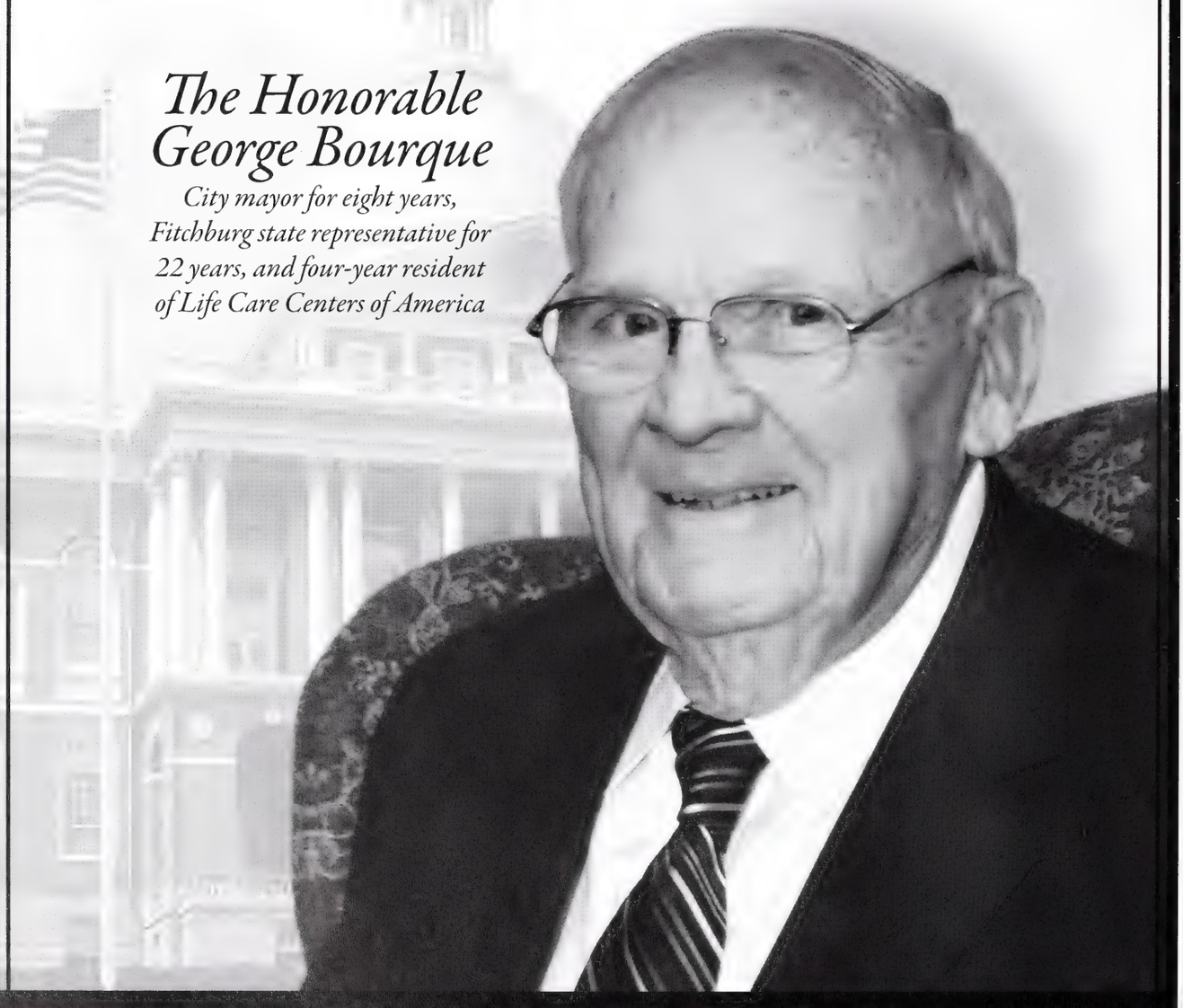
Real *people.* Real *heroes.*

From public servants that fight for our rights, to caregivers that dedicate their lives to the service of others, some of our country's greatest heroes live or work at Life Care Centers of America's skilled nursing and rehabilitation facilities.

Life Care® Centers of America

www.LCCA.com

Joint Commission accredited



The Honorable George Bourque

City mayor for eight years, Fitchburg state representative for 22 years, and four-year resident of Life Care Centers of America

SKILLED NURSING • LONG-TERM CARE • REHABILITATION

11506

Though the concerto was well received during his lifetime, it was all but forgotten until 1836, when Felix Mendelssohn performed it in Leipzig. Robert Schumann, who was in the Leipzig audience, later wrote that the concerto was so astounding that "I sat in my place without moving a muscle or even breathing." Even today, audiences remain awed by Beethoven's Piano Concerto No. 4, which seamlessly combines lyricism and intimacy with gravity and power.

Elizabeth Seitz

ELIZABETH SEITZ *is a faculty member at The Boston Conservatory, a frequent guest speaker for the Boston Symphony Orchestra and Boston Lyric Opera, and a musicologist whose interests range from Mozart, Schubert, and Mahler to Ravel, Falla, and Tito Puente.*

THE AMERICAN PREMIERE OF BEETHOVEN'S PIANO CONCERTO NO. 4 *took place at the Boston Odeon on February 4, 1854, with soloist Robert Heller and the Germania Musical Society conducted by Carl Bergmann.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of Beethoven's Piano Concerto No. 4 was conducted by Georg Henschel in December 1881, during the orchestra's first season, with soloist George W. Sumner. Carl Baermann was the soloist with Henschel in January/February 1883, since which time it has also been programmed in BSO concerts led by Wilhelm Gericke with soloists Mary E. Garlichs, Anna Clark-Stennige, Rafael Joseffy, Baermann, and Ernst von Dohnányi; Arthur Nikisch with Ferruccio Busoni; Emil Paur with Baermann, Harold Randolph, and Alberto Jonas; Max Fiedler with Josef Hofmann; Otto Urack with Leopold Godowsky; Karl Muck with Harold Bauer, Winifred Christie, and Guiomar Novaes; Pierre Monteux with Arthur Rubinstein, Felix Fox, Edouard Risler, and Leon Fleisher; Bruno Walter with Artur Schnabel; Serge Koussevitzky with Myra Hess, Schnabel, Rudolf Serkin, Jan Smeterlin, and Joseph Battista; Richard Burgin with Claudio Arrau; Ernest Ansermet with Aldo Ciccolini; Leonard Bernstein with Rubinstein and Eugene Istomin; Charles Munch with Miklos Schwalb, Istomin, Serkin, Arrau, and Michele Boegner; Erich Leinsdorf with Rubinstein, Serkin, Malcolm Frager, and Istomin; Max Rudolf with Serkin; William Steinberg with André Watts; Michael Tilson Thomas with Frager; Sir Colin Davis with Gina Bachauer; Seiji Ozawa with Alexis Weissenberg, Watts, Murray Perahia, and Serkin; Lorin Maazel with Vladimir Ashkenazy; Hans Vonk with Weissenberg; Klaus Tennstedt with Peter Serkin; Kurt Masur with Frager and Horacio Gutiérrez; Adam Fischer with Krystian Zimerman, Neeme Järvi with Emanuel Ax, Andrew Davis with Ken Noda, Jesús López-Cobos with Arrau, Bernard Haitink with Maurizio Pollini, Kurt Sanderling with Richard Goode, Ozawa with Maria Tipo and Emanuel Ax, Jeffrey Tate with Christian Zacharias, Haitink with András Schiff, Hans Graf with André Watts, Ozawa with Robert Levin and Dubravka Tomsic, Andrew Davis with Emanuel Ax, Rafael Frühbeck de Burgos with Yefim Bronfman, James Levine with Daniel Barenboim (the most recent subscription performances, in October 2006, followed by a performance at Carnegie Hall), and Herbert Blomstedt with Emanuel Ax (the most recent Tanglewood performance, on July 10, 2009).*

Stately Meets State-of-the-Art



The Woodlands at Belmont Hill.

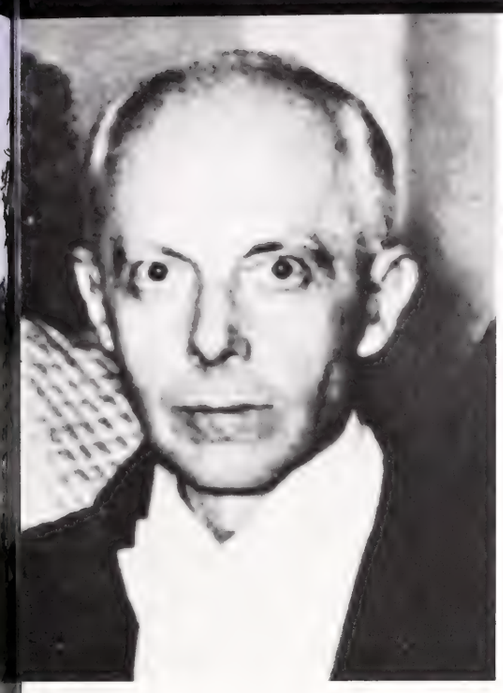


Two- and three-bedroom luxury townhomes ~
Surrounded by nature, yet just nine miles from Boston.

Visit our designer model homes open daily
from 10 a.m. to 5 p.m. *(Thursdays by appointment only)*
or call **617-489-4898** for a private showing.

3 Stables Way, Belmont, MA 02478
www.TheWoodlandsAtBelmontHill.com

Proudly presented by Northland Residential Corporation, New England's [illegible]



Béla Bartók

Concerto for Orchestra

BÉLA BARTÓK was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Romania), on March 25, 1881, and died in New York on September 26, 1945. The Concerto for Orchestra was commissioned in the spring of 1943 by Serge Koussevitzky through the Koussevitzky Music Foundation in memory of his wife Natalie Koussevitzky, who had died in 1942. Bartók composed the work between August 15 and October 8, 1943. Koussevitzky led the Boston Symphony Orchestra in the first performances on December 1 and 2, 1944, repeating the work in Boston on the 29th and 30th and then giving the first New York performances on January 10 and 13, 1945, at Carnegie Hall. At some point Bartók revised the ending, extending the original by some fifteen measures to create the version that is typically heard today.

THE SCORE OF THE CONCERTO FOR ORCHESTRA calls for three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets (a fourth trumpet line is marked ad lib.), three trombones, tuba, timpani, side drum, bass drum, tam-tam, cymbals, triangle, two harps, and strings.

So well loved is Bartók's Concerto for Orchestra in all parts of the world that it is hard now to imagine the hostility that greeted his music in the period between the wars, and the horror his music inspired both in concert audiences and in critics who should have known better. Many of his works are severely uncompromising, it is true, and the staying power of modernism had not yet been accepted. But the flow of time that slowly conditioned audiences (even critics) to Bartók's supposed "difficulty" had a simultaneous effect on Bartók himself. In his last works he had mellowed to an extraordinary degree, with the result that the Concerto for Orchestra, one of the last pieces he completed, is now a staple part of concert programs, beloved by audiences and virtuoso orchestras alike.

Bartók found the process of compromise exceedingly difficult to come to terms with. The story of his exile in America during the war and his death in poverty and distress

CASNER & EDWARDS, LLP

ATTORNEYS AT LAW

Personalized Legal Services for
Individuals, Businesses and Institutions

Estate Planning and Wealth Management

Probate & Family	Tax
Business & Corporate	Real Estate
Nonprofit Organizations	Civil Litigation

303 Congress Street, Boston, Massachusetts 02210
Phone 617-426-5900, Fax 617-426-8810, www.casneredwards.com

100 YEARS OF MUSIC EDUCATION

February 9th - June 15th 2010

A Centennial exhibition by Community Music Center of Boston at
the Boston Public Library's Rabb Auditorium Lobby (Copley Square).

Monday - Thursday: 9 a.m. - 9 p.m.
Friday & Saturday: 9 a.m. - 5 p.m.
Sunday (Oct. - May): 1 p.m. - 5 p.m.



Community Music Center of Boston | 34 Warren Avenue, Boston, MA | **tel:** 617-482-7494

in a New York hospital in 1945 is one of the saddest chronicles in music. He was so sensitive and so deeply attached to his native Hungary that to be uprooted from home, and for such gruesome reasons, had a catastrophic effect on his spirit. It is a miracle that he wrote anything at all in those years, let alone works as profoundly appealing as the Sixth Quartet and the Piano Concerto No. 3. He wrote, of course, in response to commissions, and desperately needed the money they offered. Without Serge Koussevitzky, long-term music director of the Boston Symphony and a champion of new music of every kind, and without his Hungarian friend, the violinist Joseph Szigeti, to spur him on, Bartók might never have undertaken so large a work as the Concerto for Orchestra. What is certain is that once committed to it, and despite every discouragement, Bartók put everything he had into the piece, applying that meticulously critical ear and the exalted craft of a very experienced composer.

Koussevitzky and the Boston Symphony Orchestra gave the first performances of this great 20th-century masterpiece in Symphony Hall on December 1 and 2, 1944, repeating it in Boston on December 29 and 30 (the performance on the 30th was broadcast*) and following that with the New York premiere in January 1945. The work was slightly revised by Bartók before publication; two alternative endings appear in the published score. The work was designed for a large virtuoso orchestra of the highest class, hence its title, and the instruments are often mercilessly exposed. It also requires ensemble playing of great precision and a sense of color and vitality of which Bartók was a master.

The first movement is conventional (like a Beethoven symphony) in offering a slow introduction leading into a vigorous Allegro. The bare fourths that make up most of the melodic intervals at the start retain their importance throughout the work. The Allegro, reached by an exhilarating acceleration, is very compact, with contrast from a gentler oboe theme circling on two adjacent notes and an explosive fugato for the brass in the middle, the subject of which prominently features the interval of a fourth, like an awkwardly stretched stride.

The second movement, "Game of Pairs," isolates wind pairs in turn, each with its own interval. The two bassoons are in sixths, the two oboes in thirds, the two clarinets in sevenths, the two flutes in fifths, and the two trumpets, muted, in seconds. A brass chorale intervenes, while the side drum maintains the old rhythm, and the pairs return, each now supported and decorated by extra help. There are now three bassoons, for example, not two; two clarinets assist the two oboes, two flutes assist the two clarinets. The pattern is simple but very affecting, and at the end a serene dominant seventh permits each pair to come to rest on its "own" interval.

The *Elegia* takes us into Bartók's private world, with memories of his favorite "night music." Shimmers from the harp, flutters from the flute and clarinet, a background of softly rolling

* You can hear the December 30, 1944, broadcast by Koussevitzky and the BSO of Bartók's Concerto for Orchestra in the BSO's twelve-disc box set, "Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000," available at the Symphony Shop, or as a download at bso.org.



Fairmont
HOTELS & RESORTS

Mahler's No. 4 or Mozart's No. 40?
At The Fairmont Copley Plaza, we appreciate all our guests' preferences.

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

For reservations or more information, call 1 800 441 1414 or visit www.fairmont.com

THE KOUSSEVITZKY MUSIC FOUNDATION INC.
LENOX, MASSACHUSETTS

DIRECTORS
SERGE KOUSSEVITZKY, PRESIDENT
MRS. CHARLES E. MITCHELL
RICHARD BURGIN
AARON COPLAND
HOWARD HANSON
WILLIAM SCHUMAN

May 4, 1943

Mr. Bela Bartók
3242 Cambridge Street
Riversdale
The Bronx, N.Y.

Dear Mr. Bartok:

It gives me great pleasure to inform you that The Koussevitzky Music Foundation, Inc. has authorized a grant to you of $1,000, to be offered to you with the understanding that you will write a composition for orchestra. In connection with such grants the Foundation requests that the composition be dedicated to the memory of Natalie Koussevitzky and that the manuscript, after it is no longer needed for publication purposes, be deposited with the Foundation.

This grant will be payable as follows: $500 on receipt of your acceptance of the award, and $500 upon the completion of the manuscript.

I look forward to an opportunity to talk this matter over with you in the near future.

With best wishes.

Sincerely yours,

Serge Koussevitzky

265 Goddard Avenue
Brookline, Mass.

Serge Koussevitzky's letter to Béla Bartók of May 4, 1943, commissioning a new work for orchestra from the composer

timpani—these create an atmosphere of mystery and expectation. Even so, the entry of the full orchestra in the central section is brutal and all too earthbound, recalling a theme heard in the first movement's introduction. It takes a long time to restore the magical atmosphere with which the *Elegia* began, but serenity eventually returns, fading into the night with some soft piping from the piccolo and a few discreet notes from the timpani.

The "Interrupted Intermezzo" starts with a wistful folk-like melody on the oboe, and then offers a broader, haunting theme, first on the violas, richly supported by the harps, and the folksy tune returns. The interruption is an appalling piece of *grotesquerie*, with a quotation from Shostakovich's Seventh Symphony served up in cap and bells. Laughter and mockery are plain to all, and the return to Bartók's noble theme carries something of the painful nostalgia with which he longed for his distant roots.

The finale is a spontaneous burst of energy, presented with all the blatant extroversion conveyed by the horns' opening call. The first break in the scampering texture delivers up

At Brookhaven, lifecare living is as good as it looks.



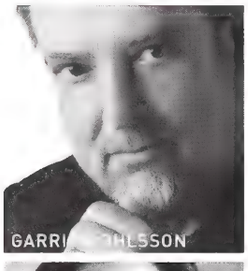
Brookhaven at Lexington offers an abundance of opportunities for intellectual growth, artistic expression and personal wellness. Our residents share your commitment to live a vibrant lifestyle in a lovely community.

Call today for a tour!
781.863.9660 • 800.283.1114
www.brookhavenatlexington.org

BROOKHAVEN
AT LEXINGTON
A Full-Service Lifecare Retirement Community

carf

EQUAL HOUSING OPPORTUNITY

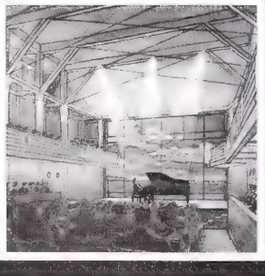






ROCKPORT MUSIC





OPENING IN JUNE 2010
THE SHALIN LIU PERFORMANCE CENTER
An intimate, 330-seat concert hall with magnificent views of the ocean – located in downtown Rockport, Massachusetts.

ROCKPORT CHAMBER MUSIC FESTIVAL
DAVID DEVEAU, ARTISTIC DIRECTOR
29TH SEASON
World-renowned soloists and ensembles
20 Concerts | June 10 – July 18, 2010

NEW! **ROCKPORT MUSIC PRESENTS**
Outstanding jazz, folk, and world music artists
4 Concerts | July 24 – August 8, 2010

INFORMATION 978.546.7391 WWW.ROCKPORTMUSIC.ORG

a little fugue on the horn-call theme, started by the second bassoon, and rapidly inverted. A folk tune breaks in on the oboe and the scampering resumes. The real fugue fills a complex stretch of the movement, equivalent perhaps to a development, and its subject returns as a resplendent brass statement at the end, while wind and strings rush from end to end of their range in a stampede of breathless brilliance.

Like Shostakovich, Bartók was an artist for whom suffering became a permanent feature of reality. Both composers had to find ways to escape—or at least to *seem* to escape—from the oppression of misfortune and pain. Both wrote music of noisy high spirits, and in each case we have to read the irony in the music even while we catch the infectious vitality of that brilliant orchestral display. Bartók may have lampooned Shostakovich in his fourth movement, but he probably never understood the complex disguises that Shostakovich had to assume in order to survive under a regime that was as intolerant of high artistry as the Hungary from which Bartók was himself forced to flee. No music has so many layers of meaning as this, which is why we can return to it again and again with pleasure and satisfaction.

Hugh Macdonald

HUGH MACDONALD *is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich and is a frequent guest annotator for the BSO.*

SINCE THE BSO'S AMERICAN PREMIERE PERFORMANCES *with Serge Koussevitzky conducting in December 1944 (see the start of this program note), the Boston Symphony Orchestra has also played the Concerto for Orchestra under the direction of Richard Burgin, Ernest Ansermet, Pierre Monteux, Antál Dorati, Thomas Schippers, Eugene Ormandy, Erich Leinsdorf (who recorded it with the BSO for RCA in 1962), Seiji Ozawa (many times between 1972 and 2001, in Boston, at Tanglewood, and on tour throughout the United States and Europe, a live recording for Philips being taken from performances of February 1994), Rafael Kubelik (who recorded it with the BSO for Deutsche Grammophon in 1973), Jorge Mester, Georg Solti, Joseph Silverstein, Michael Tilson Thomas, Charles Dutoit, Hans Graf, and James Levine (the most recent subscription performances, in December 2005, and the most recent Tanglewood performance, on August 10, 2007, followed by tour performances that same August and September in Lucerne, Düsseldorf, Berlin, and London).*



Modeling Devotion

Terracotta Sculpture of the Italian Renaissance

FEBRUARY 25 – MAY 23, 2010

ISABELLA
STEWART GARDNER
MUSEUM

280 THE FENWAY BOSTON, MA 617 566 1401 WWW.GARDNERMUSEUM.ORG
EXTENSION + PRESERVATION PROJECT: WWW.BUILDINGPROJECT.GARDNERMUSEUM.ORG

To Read and Hear More...



Edmund Morris's *Beethoven: The Universal Composer* is a thoughtful, first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"). The two important full-scale modern biographies are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback), and Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford University Press). Also noteworthy are *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood (Norton paperback); David Wyn Jones's *The life of Beethoven*, in the "Musical lives" series of compact composer biographies (Cambridge paperback); *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback), and Peter Clive's *Beethoven and his World: A Biographical Dictionary*, which includes entries on just about anyone you can think of who figured in the composer's life (Oxford). Maynard Solomon's *Late Beethoven: Music, Thought, Imagination* is a wide-ranging collection of essays that affords a close and multi-layered look at elements of the composer's late style (University of California paperback). Dating from the nineteenth century, but still crucial, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 Grove Dictionary (Norton paperback). Kerman and Tyson were also among the contributors to the revised Beethoven article in the 2001 Grove. Michael Steinberg's program notes on Beethoven's concertos (the five piano concertos, the Violin Concerto, and the Triple Concerto) are in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on Beethoven's concertos (but minus the Piano Concerto No. 2) are among his *Essays in Musical Analysis* (Oxford). Also worth investigating are George Grove's classic *Beethoven and his Nine Symphonies*, now more than a century old (Dover paperback); J.W.N. Sullivan's *Beethoven: His Spiritual Development*, published in 1927, but which remains fascinating and thought-provoking (Vintage paperback); Martin Cooper's *Beethoven: The Last Decade, 1817-1827* (Oxford paperback); Robert Simpson's *Beethoven Symphonies* and Roger Fiske's *Beethoven Concertos and Overtures*, both in the series of BBC Music Guides (University of Washington paperback); Richard Osborne's chapter on "Beethoven and the Symphony" in *A Guide to the Symphony* and Robert Simpson's chapter on "Beethoven and the Concerto" in *A Guide to the Concerto*, both edited by Robert Layton (Oxford paperback), and Jan Swafford's chapter on Beethoven in *The Vintage Guide to Classical Music* (Vintage paperback).

Loving Life!

Alexander and Elinor Courtney, Fox Hill Village residents



Alexander and Elinor Courtney found an array of distinguished floor plans, friendly neighbors, onsite activities (movies, college courses, lectures, concerts) and each other at Fox Hill Village! Married nine years with twenty-one grandchildren between them, the Courtneys take advantage of the sprawling lawns and family friendly weekly barbeques Fox Hill hosts in the summer. An active schedule, convenient fitness center, Massachusetts General Hospital associated Wellness Clinic and superb dining exceed their highest expectations while impeccable security makes their travels to Alaska, Hawaii, and Vienna carefree.

Like Al and Elinor, come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premier retirement community. See why accommodation enhanced by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

To learn more, call us at 781-329-4433 or visit us on the web at:
www.foxhillvillage.com

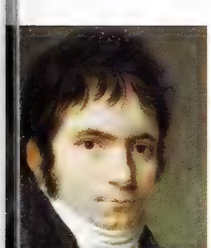
Developed by the Massachusetts General Hospital.

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)

The Boston Symphony Orchestra recorded Beethoven's *Leonore* Overture No. 2 in 1956 with Charles Munch conducting and in 1966 with Erich Leinsdorf conducting (both RCA). Among available recordings of the *Leonore* No. 2, probably your best bet is a compilation disc of Beethoven overtures. Nikolaus Harnoncourt and the Chamber Orchestra of Europe have recorded all three *Leonore* overtures along with the *Coriolan*, *Egmont*, *Fidelio*, *Creatures of Prometheus*, and *Ruins of Athens* overtures. Herbert von Karajan recorded all of the aforementioned, as well as the *King Stephen*, *Namensfeier*, and *Consecration of the House* overtures, with the Berlin Philharmonic (Deutsche Grammophon). Daniel Harding recorded the *Leonores* 1, 2, and 3 along with the *Coriolan*, *Egmont*, *Fidelio*, *Creatures of Prometheus*, and *Ruins of Athens* overtures, with the Deutsche Kammerphilharmonie Bremen (Virgin Classics).

There are recordings of *Leonore* (the original version of Beethoven's *Fidelio*) led by Herbert Blomstedt (on Berlin Classics) and John Eliot Gardiner (on Deutsche Grammophon Archiv). Blomstedt's Leonore and Florestan are Edda Moser and Richard Cassily; Gardiner's are Hillevi Martinpelto and Kim Begley. Blomstedt's set employs spoken dialogue and is true to Beethoven's original version of 1805. Gardiner's makes choices among Beethoven's subsequent musical revisions and uses a newly fashioned German narration (rather than dialogue) to link the musical numbers. The classic recorded account of *Fidelio* is Otto Klemperer's, with Christa Ludwig and Jon Vickers, from 1962 (EMI). Bernard Haitink's recording, from 1989, has Jessye Norman and Reiner Goldberg as Leonore and Florestan (Philips). DVDs of *Fidelio* include a 2002 Metropolitan Opera production led by James Levine, with Karita Mattila and Ben Heppner (Deutsche Grammophon), and two conducted by Bernard Haitink: a Glyndebourne Festival production from 1979 with Elisabeth Söderstrom and Anton de Ridder (Arthaus Musik) and, more recently, a Zurich Opera House production from 2008 with Melanie Diener and Robert Zaccà (Opus Arte).

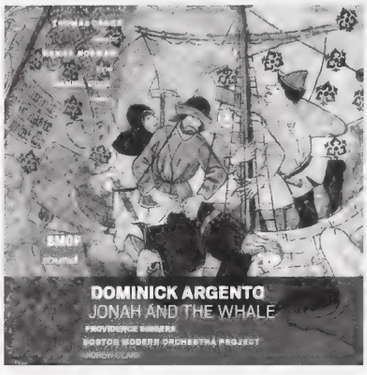


The Boston Symphony Orchestra recorded Beethoven's piano concertos in the 1980s with Rudolf Serkin under Seiji Ozawa's direction (Telarc) and in the 1960s with Arthur Rubinstein under the direction of Erich Leinsdorf (RCA). Bernard Haitink has recorded Beethoven's five piano concertos with Murray Perahia and the Concertgebouw Orchestra of Amsterdam (Sony Classical). Emanuel Ax recorded Beethoven's piano concertos 4 and 5 with André Previn and the Royal Philharmonic Orchestra (RCA). Other noteworthy sets of the five piano concertos include Daniel Barenboim's with Otto Klemperer and the Philharmonia Orchestra (EMI), Alfred Brendel's recorded live with James Levine and the Chicago Symphony Orchestra (Philips), Leon Fleisher's with George Szell and the Cleveland Orchestra (Sony Classical), Mitsuko Uchida's with Kurt Sanderling conducting the Bavarian Radio Symphony and the Royal Concertgebouw Orchestra of Amsterdam (Philips), and Stephen Kovacevich's with Colin Davis and the BBC Symphony and London Symphony Orchestra (Philips). Barenboim also recorded the Fourth and Fifth concertos as conductor/soloist with the Berlin Philharmonic (EMI) and led recordings of all five piano concertos with Arthur Rubinstein and the London Philharmonic (RCA). Among historic issues, Artur Schnabel's recordings from the 1930s with Malcolm Sargent conduct-

BMOP sound

SPRING 2010 RELEASES

To check availability and to order, go to www.bmopsound.org

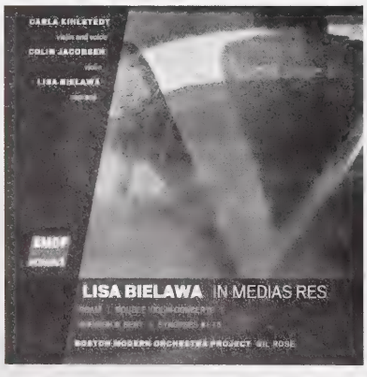


[1015]
SACD

DOMINICK ARGENTO
JONAH AND THE WHALE

Thomas Oakes narrator
Daniel Norman tenor
Daniel Cole bass
Providence Singers
Boston Modern Orchestra Project
Andrew Clark conductor

"An engaging combination of 14th-century English poetry, sea chanteys, and work songs." PROVIDENCE MONTHLY



[1017]
SACD

LISA BIELAWA IN MEDIAS RES

UNFINISH'D, SENT | ROAM | DOUBLE VIOLIN CONCERTO

Carla Kihlstedt violin
Colin Jacobsen violin
Lisa Bielawa soprano

"Performed with unfailing refinement." THE BOSTON GLOBE



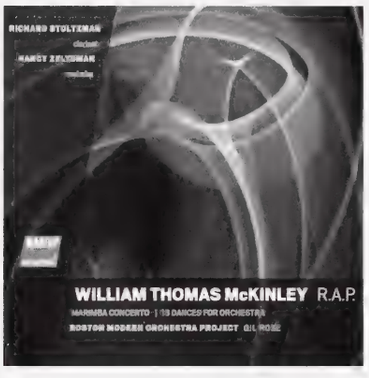
[1014]

KEN UENO TALUS

ON A SUFFICIENT CONDITION FOR THE EXISTENCE OF MOST SPECIFIC HYPOTHESIS | KAZE-NO-OKA

Wendy Richman viola
Yukio Tanaka biwa
Kifu Mitsuhashi shakuhachi
Ken Ueno overtone singer

"A concerto that engrossingly reinvents the discourse." THE BOSTON GLOBE



[1016]

WILLIAM THOMAS McKINLEY R.A.P.

"CHILDHOOD MEMORIES" CONCERTO FOR MARIMBA AND ORCHESTRA | 13 DANCES FOR ORCHESTRA

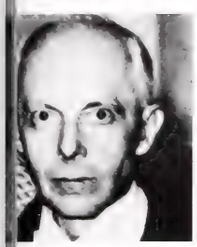
Richard Stoltzman clarinet
Nancy Zeltsman marimba

"The gung-ho orchestra rapped a little too." THE BOSTON GLOBE

BMOP/sound, the label of the acclaimed Boston Modern Orchestra Project, explores the evolution of the music formerly known as classical. Its eclectic catalog offers both rediscovered classics of the 20th Century and the music of today's most influential and innovative composers. BMOP/sound gives adventurous listeners a singular opportunity to explore the music that is defining this generation and the next.

Gil Rose, Executive Producer | www.bmopsound.org | Distributed by Albany Music Distributors, Inc. | www.albanymusic.net

ing the London Philharmonic have always held a special place (various labels, notably budget-priced Naxos Historical).



Paul Griffiths's *Bartók* in the Master Musicians series (Dent paperback) is a useful supplement to Halsey Stevens's *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). The Bartók article by Vera Lampert and László Somfai from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). The article in the revised Grove (2001) is by Malcolm Gillies. *Béla Bartók* by Kenneth Chalmers is a volume in the very useful, copiously illustrated series "20th-Century Composers" (Phaidon paperback). Also useful is John McCabe's *Bartók Orchestral Music* in the series of BBC Music Guides (University of Washington paperback). Two relatively recent books offer wide-ranging consideration of Bartók's life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press), and *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback). Agatha Fassett's personal account of the composer's last years has been reprinted as *The Naked Face of Genius: Béla Bartók's American Years* (Dover paperback). *Béla Bartók: His Life in Pictures and Documents* by Ferenc Bónis is a fascinating compendium well worth seeking from secondhand book dealers (Corvino).

The Boston Symphony Orchestra recorded the Concerto for Orchestra with Erich Leinsdorf in 1962 (RCA), with Rafael Kubelik in 1973 (Deutsche Grammophon), and live with Seiji Ozawa in 1994 (Philips, with Bartók's original ending). In addition, the premiere broadcast of December 30, 1944, with Serge Koussevitzky and the BSO (also with the original ending) was included in the BSO's twelve-disc box set "Symphony Hall Centennial Celebration: From the Broadcast Archives, 1943-2000" (available in the Symphony Shop). Other recordings include Pierre Boulez's with the Chicago Symphony Orchestra (Deutsche Grammophon), Antál Dorati's with the Hungarian State Orchestra (Mercury Living Presence), Iván Fischer's with the Budapest Festival Orchestra (Hungaroton), Ferenc Fricsay's with the Berlin Radio Symphony (Deutsche Grammophon "Originals"), Daniele Gatti's with the Royal Philharmonic Orchestra (Conifer Classics, including both the original and revised endings), James Levine's with the Chicago Symphony Orchestra (Deutsche Grammophon), Fritz Reiner's with the Chicago Symphony (RCA), and Georg Solti's with the Chicago Symphony (London).

Marc Mandel



BY ITSELF, IT'S NOT MUCH.

But put it together with 87 others and you get an unforgettable sound.
And no other piano offers the performance and lasting value of a Steinway.

Visit an M. Steinert & Sons showroom near you to explore the world's finest pianos, including Steinway, Boston, Essex and Roland.



M. Steinert & Sons

Steinway & other pianos of distinction

800-944-2498
www.msteinert.com
Boston • Natick

Guest Artists



Bernard Haitink

With an international conducting career that has spanned more than five decades, Amsterdam-born Bernard Haitink is one of today's most celebrated conductors. Principal Conductor of the Chicago Symphony Orchestra since 2006, he was for more than twenty-five years at the helm of Amsterdam's Royal Concertgebouw Orchestra as its music director. He has also previously held posts as music director of the Dresden Staatskapelle, the Royal Opera–Covent Garden, Glyndebourne Festival Opera, and the London Philharmonic. He is Conductor Laureate of the Royal Concertgebouw Orchestra and Conductor Emeritus of the Boston Symphony Orchestra and has made frequent guest appearances with most of the world's leading orchestras. Mr. Haitink began the 2009-10 season with a European tour with the Chicago Symphony, performing in Vienna, Paris, London, and at the Berlin and Lucerne festivals. He performed last autumn with the London Symphony Orchestra, both in London and in a series of three programs of Schubert and Mahler at Avery Fisher Hall in New York, and returned to the Royal Concertgebouw Orchestra to lead the traditional Christmas Day concert. Other highlights include concerts with the Berlin Philharmonic, Boston Symphony, and Bayerischer Rundfunk orchestras, and a Beethoven cycle with the Chicago Symphony. Mr. Haitink has recorded widely for the Philips, Decca, and EMI labels, with the Concertgebouw, the Berlin Philharmonic, the Vienna Philharmonic, and the Boston Symphony Orchestra. His discography also includes many opera recordings with the Royal Opera and Glyndebourne, as well as with the Bavarian Radio Orchestra and Dresden Staatskapelle. His recording of Janáček's *Jenůfa* with the orchestra, soloists, and chorus of the Royal Opera House, Covent Garden, received a Grammy Award

for best opera recording in 2004. With the Boston Symphony Orchestra he has recorded Brahms's four symphonies and Alto Rhapsody, orchestral works of Ravel, and Brahms's Piano Concerto No. 2 with soloist Emanuel Ax. His most recent recordings are the complete Brahms and Beethoven symphonies with the London Symphony Orchestra on the LSO Live label, and Mahler's symphonies 1, 3, and 6, Bruckner's Symphony No. 7, and Shostakovich's Symphony No. 4 with the Chicago Symphony on their new "Resound" label. The Shostakovich recording was awarded a Grammy for Best Orchestral Performance of 2008. Bernard Haitink has received many international awards in recognition of his services to music, including both an honorary Knighthood and the Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands. He was named *Musical America*'s "Musician of the Year" for 2007. Bernard Haitink made his Boston Symphony Orchestra debut in February 1971, became the orchestra's principal guest conductor in 1995, and was named Conductor Emeritus of the BSO in 2004. In addition to concerts in Boston, he has led the orchestra at Tanglewood (where he appeared for the first time in 1994), Carnegie Hall, and on a 2001 tour of European summer music festivals. Prior to this season, his most recent appearances with the orchestra were in March 2008 at Symphony Hall (leading Bach's *St. Matthew* Passion and a Bartók/Schubert program with András Schiff) and in July 2008 at Tanglewood (leading an all-Beethoven program, and Mahler's *Resurrection* Symphony). This season, besides conducting this week's final subscription concerts of 2009-10, he led a program of Debussy, Ibert, and Brahms in November with soloist James Galway, and a program of music by Strauss and Mozart last week with BSO principal horn James Sommerville.



Emanuel Ax

In recognition of the bicentenaries of Chopin and Schumann in 2010, and in partnership with London's Barbican, Amsterdam's Concertgebouw, Carnegie Hall, the Los Angeles Philharmonic, and the San Francisco Symphony, Emanuel Ax has commissioned new works from composers John Adams, Peter Lieberson, and Osvaldo Golijov for three recital programs to be presented in each of those cities with colleagues Yo-Yo Ma and Dawn Upshaw. In addition, he returns to

the orchestras of Chicago, Philadelphia, and Boston for subscription concerts, tours Asia with the New York Philharmonic and Alan Gilbert, and tours in Europe with both the Chamber Orchestra of Europe under James Conlon and the Pittsburgh Symphony under Manfred Honeck. Last season's engagements included a duo-recital tour with Yefim Bronfman with performances at Chicago's Orchestra Hall, Walt Disney Hall in Los Angeles, and Carnegie Hall; a performance with Itzhak Perlman and Yo-Yo Ma at Carnegie Hall; and solo recital tours in both North America and Europe. He toured the Far East with the Dresden Staatskapelle and Fabio Luisi, with whom he recorded Strauss's *Burleske* for Sony Classical; performed with the Tonhalle Orchestra, the Bayerischer Rundfunk Orchestra in Munich and Carnegie Hall, the London Philharmonia, and the Orchestre National de France; and, partnered with Yo-Yo Ma, collaborated with the Mark Morris Dance Group in a dance work jointly commissioned by Tanglewood and the Mostly Mozart Festival. An exclusive Sony Classical recording artist since 1987, Mr. Ax recently released Mendelssohn piano trios with Yo-Yo-Ma and Itzhak Perlman, Strauss's *Enoch Arden* narrated by Patrick Stewart, and two-piano music with Yefim Bronfman. Mr. Ax has received Grammy awards for the second and third volumes of his cycle of Haydn's piano sonatas. He has also made a series of Grammy-winning recordings with Yo-Yo Ma of the Beethoven and Brahms cello sonatas. In recent years, Mr. Ax has turned his attention toward the music of 20th-century composers, premiering works by John Adams, Christopher Rouse, Krzysztof Penderecki, Bright Sheng, and Melinda Wagner. He is also devoted to chamber music; he has worked regularly with such artists as Young Uck Kim, Cho-Liang Lin, Yo-Yo Ma, Edgar Meyer, Peter Serkin, and Jaime Laredo, and was a frequent collaborator with the late Isaac Stern. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies at the Juilliard School were supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. He attended Columbia University, where he majored in French. He won the first Arthur Rubinstein International Piano Competition in Tel Aviv in 1974 and the Michaels Award of Young Concert Artists in 1975, followed four years later by the Avery Fisher Prize. He is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Yale and Columbia universities. For more information about Mr. Ax, please visit emanuelax.com. Emanuel Ax made his Boston Symphony Orchestra debut in August 1978 at Tanglewood and his BSO subscription series debut in December 1980. His most recent subscription appearances were in April 2007, playing Brahms's Piano Concerto No. 1, since which time he has appeared twice with the orchestra at Tanglewood, playing Mozart's E-flat piano concerto, K.271, in August 2007 and Beethoven's Piano Concerto No. 4 in July 2009.

All the bigwigs.



99.5 All Classical

A service of WGBH

On the radio & online at **995allclassical.org**

Think you know these composers' faces?
E-mail us at **bigwigs@wgbh.org** for the answers!



JAMES LEVINE, MUSIC DIRECTOR
RAY AND MARIA STATA MUSIC DIRECTORSHIP, FULLY FUNDED IN PERPETUITY
BERNARD HAITINK, CONDUCTOR EMERITUS
LACROIX FAMILY FUND, FULLY FUNDED IN PERPETUITY
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

129th season, 2009–2010

2009-2010 SEASON SUMMARY

WORKS PERFORMED DURING THE BOSTON SYMPHONY ORCHESTRA'S 2009-2010 SUBSCRIPTION SEASON

	WEEK
ALBÉNIZ	
"Córdoba," from *Cantos de España* (orch. Frühbeck)	18
"Granada," from *Suite española* (orch. Frühbeck)	18
"El corpus en Sevilla," from *Iberia* (orch. Arbós)	18
BACH, C.P.E.	
Symphony in G, Wq. 183:4	10
BARTÓK	
Concerto for Orchestra	25
Divertimento for String Orchestra	9
BEETHOVEN	
Leonore Overture No. 2	25
Piano Concerto No. 4 in G, Op. 58	25
EMANUEL AX, piano	
Symphony No. 1 in C, Op. 21	5 (Beethoven cycle)
Symphony No. 2 in D, Op. 36	5 (Beethoven cycle)
Symphony No. 3 in E-flat, Op. 55, *Eroica*	5 (Beethoven cycle), 16
Symphony No. 4 in B-flat, Op. 60	2, 5 (Beethoven cycle), 16
Symphony No. 5 in C minor, Op. 67	5 (Beethoven cycle)
Symphony No. 6 in F, Op. 68, *Pastoral*	5 (Beethoven cycle), 16
Symphony No. 7 in A, Op. 92	5 (Beethoven cycle), 16
Symphony No. 8 in F, Op. 93	5 (Beethoven cycle)
Symphony No. 9 in D minor, Op. 125	5 (Beethoven cycle)
CHRISTINE BREWER, soprano; MEREDITH ARWADY, contralto; MATTHEW POLENZANI, tenor; EIKE WILM SCHULTE, bass-baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
BERG	
Three Pieces for Orchestra, Op. 6	15
BERLIOZ	
Harold in Italy, Symphony in four parts with viola solo, Op. 16	13
STEVEN ANSELL, viola	

BRAHMS
Symphony No. 1 in C minor, Op. 68 7
Symphony No. 4 in E minor, Op. 98 14
Violin Concerto in D, Op. 77 8
JOSHUA BELL, violin

CARTER
Dialogues, for piano and orchestra 13
PIERRE-LAURENT AIMARD, piano
Flute Concerto (American premiere; BSO co-commission) 14
ELIZABETH ROWE, flute
Mosaic, for harp and chamber ensemble 2
ANN HOBSON PILOT, harp

DEBUSSY
Danses sacrée et profane, for harp and orchestra 2
ANN HOBSON PILOT, harp
Nocturnes 7
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
Prélude à l'Après-midi d'une faune 8

DVOŘÁK
Symphony No. 8 in G, Op. 88 9

ELGAR
Violin Concerto in B minor, Op. 61 11
NIKOLAJ ZNAIDER, violin

HARBISON
Double Concerto for Violin, Violoncello, and Orchestra (world premiere) 22
MIRA WANG, violin; JAN VOGLER, cello

HAYDN
Cello Concerto No. 1 in C 10
YO-YO MA, cello
Symphony No. 98 in B-flat 10

HONEGGER
Pastorale d'été, Symphonic poem 6

IBERT
Concerto for Flute and Orchestra 7
SIR JAMES GALWAY, flute

LIEBERSON
Songs of Love and Sorrow, for baritone and orchestra 20
(world premiere; BSO commission)
GERALD FINLEY, bass-baritone

LIGETI
Concert Românesc 23

MACMILLAN
St. John Passion (American premiere; BSO co-commission) 12
CHRISTOPHER MALTMAN, baritone; TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

MAHLER
Symphony No. 4 in G 15
RENÉE FLEMING, soprano
Symphony No. 7 22

MARTINŮ
The Frescoes of Piero della Francesca 4
Violin Concerto No. 2 9
FRANK PETER ZIMMERMANN, violin

MENDELSSOHN
Elijah, Oratorio on texts from the Old Testament, Op. 70 21
SHENYANG, bass-baritone; CHRISTINE BREWER, soprano;
STEPHANIE BLYTHE, mezzo-soprano; ANTHONY DEAN GRIFFEY, tenor,
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
Overture and Incidental music to *A Midsummer Night's Dream* 19
ALBINA SHAGIMURATOVA, soprano; ALICE COOTE, mezzo-soprano;
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART
Horn Concerto No. 2 in E-flat, K.417 24
JAMES SOMMERVILLE, horn
Requiem in D minor, K.626 1
GRAZIA DORONZIO, soprano; ANKE VONDUNG, mezzo-soprano;
MICHAEL SCHADE, tenor; ERIC OWENS, bass;
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
Symphony No. 35 in D, K.386, *Haffner* 24
Symphony No. 38 in D, K.504, *Prague* 11

PROKOFIEV
Violin Concerto No. 1 in D, Op. 19 18
HILARY HAHN, violin

RACHMANINOFF
The Isle of the Dead, Symphonic poem 3

RAVEL
Daphnis et Chloé, Suite No. 2 13
Piano Concerto for the Left Hand 13
PIERRE-LAURENT AIMARD, piano
La Valse, Choreographic poem 2

RIMSKY-KORSAKOV
Scheherazade, Symphonic suite, Op. 35 18

ROSSINI
Stabat Mater 19
ALBINA SHAGIMURATOVA, soprano; ALICE COOTE, mezzo-soprano;
ERIC CUTLER, tenor; ALFRED WALKER, bass;
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SAINT-SAËNS
Piano Concerto No. 2 in G minor, Op. 22 6, UBS
LISE DE LA SALLE, piano



NICE PEOPLE ~ FINE MERCHANDISE
~ OLD-FASHIONED SERVICE ~
AND THE 2 BEST-LOOKING
GOLDEN RETRIEVERS YOU'VE EVER SEEN

Zareh INC.

ONE LIBERTY SQUARE
BOSTON, MA 02109
617-350-6070

New England's Largest Oxxford Dealer
Serving the Financial District since 1933

SCHUBERT

Incidental music to *Rosamunde*, D.797 (excerpts) 14
Symphony No. 8 in B minor, D.759, *Unfinished* 10
Symphony No. 9 in C, D.944, *The Great* 20

SHOSTAKOVICH

Piano Concerto No. 1 in C minor, Op. 35 23
MARC-ANDRÉ HAMELIN, piano
Symphony No. 10 in E minor, Op. 93 3

SIBELIUS

Finlandia, Op. 26 20
Valse triste, Op. 44, No. 1 20

STRAUSS, JOHANN

Radetzky March, Op. 228 17

STRAUSS, JOHANN II

Overture to *Die Fledermaus* 17
Amid Thunder and Lightning, Polka, Op. 324 17
Roses From the South, Waltz, Op. 388 17
Magic Bullets, Polka, Op. 326 17

STRAUSS, JOSEF

Delirium, Waltz, Op. 212 17
Free From Cares!, Polka, Op. 271 17

STRAUSS, RICHARD

Le Bourgeois Gentilhomme, Orchestral Suite, Op. 60 24
Don Quixote, Op. 35 17
LYNN HARRELL, cello; STEVEN ANSELL, viola
Four Last Songs 15
RENÉE FLEMING, soprano

STRAVINSKY

Capriccio for piano and orchestra 4
PETER SERKIN, piano
Firebird Suite (1945 version) 8
Petrushka, Burlesque in four scenes (revised version of 1947) 6, UBS
Scherzo fantastique 3
Symphony of Psalms 1
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

TCHAIKOVSKY

Francesca da Rimini, Symphonic fantasy after Dante, Op. 32 4
Symphony No. 2 in C minor, Op. 17, *Little Russian* 23

THOMAS

Helios Choros II (Sun God Dancers) (American premiere; BSO co-commission) 4

WILLIAMS

On Willows and Birches, Concerto for Harp 2
ANN HOBSON PILOT, harp

CONDUCTORS WITH THE BOSTON SYMPHONY ORCHESTRA DURING THE 2009-2010 SEASON

	WEEK
JAMES LEVINE, Music Director	Opening Night, 1, 13, 14, 15, 16, 17
BERNARD HAITINK, Conductor Emeritus	7, 24, 25
SIR COLIN DAVIS	11, 12
CHRISTOPH VON DOHNÁNYI	9
RAFAEL FRÜHBECK DE BURGOS	5* (Beethoven cycle), 18, 19, 21*
CARLOS KALMAR	22*
TON KOOPMAN	10
JULIAN KUERTI, BSO Assistant Conductor	2*, 3, 5* (Beethoven cycle), 23
FABIO LUISI	6, UBS
LORIN MAAZEL	5* (Beethoven cycle)
LUDOVIC MORLOT	4
JAYCE OGREN*	20
VASILY PETRENKO	3
SHI-YEON SUNG, BSO Assistant Conductor	1*, 2*
YAN PASCAL TORTELIER†	8

*replacing James Levine
†replacing Sir Andrew Davis



SOLOISTS WITH THE BOSTON SYMPHONY ORCHESTRA DURING THE 2009-2010 SEASON

	WEEK
PIERRE-LAURENT AIMARD, piano	13
STEVEN ANSELL, viola	13, 17
MEREDITH ARWADY, contralto	5 (Beethoven cycle)
EMANUEL AX, piano	25
JOSHUA BELL, violin	8
STEPHANIE BLYTHE, mezzo-soprano	21
CHRISTINE BREWER, soprano	5 (Beethoven cycle), 21
ALICE COOTE, mezzo-soprano	19
ERIC CUTLER, tenor	19
LISE DE LA SALLE, piano	6, UBS
GRAZIA DORONZIO, soprano	1
GERALD FINLEY, bass-baritone	20
RENÉE FLEMING, soprano	15
SIR JAMES GALWAY, flute	7
ANTHONY DEAN GRIFFEY, tenor*	21
HILARY HAHN, violin	18
MARC-ANDRÉ HAMELIN, piano	23
LYNN HARRELL, cello	17
EVGENY KISSIN, piano	Opening Night
YO-YO MA, cello	10
CHRISTOPHER MALTMAN, baritone	12
ERIC OWENS, bass	1
ANN HOBSON PILOT, harp	Opening Night, 2
MATTHEW POLENZANI, tenor	5 (Beethoven cycle)
ELIZABETH ROWE, flute	14
MICHAEL SCHADE, tenor	1
EIKE WILM SCHULTE, bass-baritone	5 (Beethoven cycle)
PETER SERKIN, piano	4
ALBINA SHAGIMURATOVA, soprano	19
SHENYANG, bass-baritone	21
JAMES SOMMERVILLE, horn†	24
JAN VOGLER, cello	22
ANKE VONDUNG, mezzo-soprano	1
ALFRED WALKER, bass	19
MIRA WANG, violin	22
FRANK PETER ZIMMERMANN, violin	9
NIKOLAJ ZNAIDER, violin	11
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	1, 5 (Beethoven cycle), 7, 12, 19, 21

*replacing Aleksandrs Antonenko
†replacing Leonidas Kavakos

OPENING NIGHT

Wednesday, September 23, 2009, 6:30pm
JAMES LEVINE, conductor
EVGENY KISSIN, piano
ANN HOBSON PILOT, harp

BERLIOZ	*Roman Carnival* Overture, Op. 9
CHOPIN	Piano Concerto No. 2 in F minor, Op. 21
WILLIAMS	*On Willows and Birches*, Concerto for Harp (world premiere)
DEBUSSY	*La Mer*, Three symphonic sketches

OPENING NIGHT OF CARNEGIE HALL

Thursday, October 1, 2009, 7pm
DANIELE GATTI, conductor*
EVGENY KISSIN, piano
ANN HOBSON PILOT, harp

BEETHOVEN	*Coriolan* Overture, Op. 62
CHOPIN	Piano Concerto No. 2 in F minor, Op. 21
WILLIAMS	*On Willows and Birches*, Concerto for Harp
DEBUSSY	*La Mer*, Three symphonic sketches

*replacing James Levine

UBS THANKSGIVING CONCERT

Friday, November 13, 2009, 8:30pm
FABIO LUISI, conductor
LISE DE LA SALLE, piano

SAINT-SAËNS	Piano Concerto No. 2 in G minor, Op. 22
STRAVINSKY	*Petrushka*, Burlesque in four scenes (revised version of 1947)

Symphony Shopping

Visit the Symphony Shop
in the Cohen Wing
at the West Entrance
on Huntington Avenue.

Open Thursday and Saturday, 3-6pm,
and for all Symphony Hall performances
through intermission.



Symphony Shop

BOSTON SYMPHONY ORCHESTRA

THREE-CONCERT SERIES AT CARNEGIE HALL

Monday, November 2, 2009, 8pm
LORIN MAAZEL, conductor*

ALL-BEETHOVEN PROGRAM	Symphony No. 6 in F, Op. 68, *Pastoral* Symphony No. 7 in A, Op. 92

*replacing James Levine

Monday, February 1, 2010, 8pm
JAMES LEVINE, conductor
PIERRE-LAURENT AIMARD, piano
STEVEN ANSELL, viola

CARTER	*Dialogues*, for piano and orchestra
BERLIOZ	*Harold in Italy*, Symphony in four parts with viola solo, Op. 16
RAVEL	Piano Concerto for the Left Hand
RAVEL	*Daphnis et Chloé*, Suite No. 2

Monday, April 5, 2010, 8pm
RAFAEL FRÜHBECK DE BURGOS, conductor*
SHENYANG, bass-baritone
CHRISTINE BREWER, soprano
STEPHANIE BLYTHE, mezzo-soprano
ANTHONY DEAN GRIFFEY, tenor†
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MENDELSSOHN	*Elijah*, Oratorio on texts from the Old Testament, Op. 70

*replacing James Levine
†replacing Aleksandrs Antonenko

Leafing through the classics, Cambridge style.



THE CAMBRIDGE HOMES
INDEPENDENT & ASSISTED LIVING
617-876-0369
Next to Mount Auburn Hospital
www.TheCambridgeHomes.org
EQUAL HOUSING OPPORTUNITY

WORKS PERFORMED IN SYMPHONY HALL PRELUDE CONCERTS, CHAMBER MUSIC TEAS, AND COMMUNITY CONCERTS DURING THE 2009-2010 SUBSCRIPTION SEASON

	WEEK
BEETHOVEN	
String Quartet No. 10 in E-flat, Op. 74, *Harp*	5
BRAHMS	
String Sextet No. 1 in B-flat, Op. 18	24/25
DEBUSSY	
String Quartet in G minor, Op. 10	6/7
DOHNÁNYI	
Serenade in C for violin and viola, Op. 6, No. 1	6/7
GERSHWIN	
Prelude No. 2 from Three Preludes for piano solo, arranged for clarinet, violin, viola, and cello by Thomas Martin	15
HAYDN	
String Quartet in C, Op. 20, No. 2 (*Sun* Quartet No. 2)	17/18
String Quartet in D minor, Op. 76, No. 2	15
HONEGGER	
String Quartet No. 2 in D	5
KLEIN	
Trio for violin, viola, and cello	15
KROMMER	
Quartet in B-flat for clarinet, violin, viola, and cello, Op. 21, No. 2	15
MOZART	
Divertimento in E-flat for violin, viola, and cello, K.563	11/12
PISTON	
Duo for Viola and Cello	11/12
ROLLA	
Duo concertant in C for violin and viola, Op. 6, No. 1	6/7
SHOSTAKOVICH	
String Quartet No. 9 in E-flat, Op. 117	17/18
STRAUSS	
String Sextet from the opera *Capriccio*	24/25
WEBERN	
String Trio, Op. 20	11/12
WOLF	
Italian Serenade, for string quartet	17/18

PERFORMERS IN SYMPHONY HALL PRELUDE CONCERTS, CHAMBER MUSIC TEAS, AND COMMUNITY CONCERTS DURING THE 2009-2010 SUBSCRIPTION SEASON

	WEEK
GLEN CHERRY, violin	17/18
BLAISE DÉJARDIN, cello	6/7, 24/25
TATIANA DIMITRIADES, violin	17/18
ADAM ESBENSEN, cello	17/18
RACHEL FAGERBURG, viola	5
SHEILA FIEKOWSKI, violin	5
CATHERINE FRENCH, violin	6/7, 24/25
EDWARD GAZOULEAS, viola	6/7, 24/25
REBECCA GITTER, viola	17/18
HAWTHORNE STRING QUARTET (RONAN LEFKOWITZ and SI-JING HUANG, violins; MARK LUDWIG, viola; SATO KNUDSEN, cello)	15
BO YOUP HWANG, violin	5
SI-JING HUANG, violin	6/7
MIHAIL JOJATU, cello	24/25
MICKEY KATZ, cello	11/12
ALEXANDRE LECARME, cello	5
JULIANNE LEE, violin	6/7
THOMAS MARTIN, clarinet	15
KAZUKO MATSUSAKA, viola	24/25
IKUKO MIZUNO, violin	24/25
VICTOR ROMANUL, violin	11/12
MICHAEL ZARETSKY, viola	11/12

THE **BSO** ONLINE

watch listen explore

BUY TICKETS • SUBSCRIBE • DONATE • PROGRAM LISTINGS
DOWNLOAD PODCASTS • HISTORICAL FACTS • BIOGRAPHIES

VISIT US AT **BSO.ORG**

BOSTON
SYMPHONY
ORCHESTRA
salutes



MetLife Foundation

a leading foundation supporter of
BSO Youth Education Programs

Recognizing the contribution the arts make to the health, vitality, and development of our communities, MetLife Foundation has made a significant commitment to assisting the BSO in making high-quality learning experiences in music and the arts available to schoolchildren statewide. MetLife Foundation's generous multi-year support has helped fund these youth programs over the past seven years.



A variety of BSO K-12 education programs serve over 32,000 students (as well as hundreds of teachers) across the Commonwealth, providing substantive, curriculum-integrated arts exposure and music education in the public schools and helping to ensure the continued role of music in public education. For program and teacher workshop information, please call the BSO's Education Office at 617-638-9300.

PHOTOGRAPHY: HELENE NORTON-RUSSELL

BOSTON SYMPHONY CHAMBER PLAYERS

2009-2010 Subscription Season
Four Sunday afternoons at 3 p.m. in Jordan Hall at New England Conservatory of Music

October 18, 2009
with MARC-ANDRÉ HAMELIN, piano

SCHULHOFF	Concertino for flute, viola, and double bass
CARTER	Eight Etudes and a Fantasy for woodwind quintet
BRAHMS	Piano Quartet No. 3 in C minor, Op. 60

January 10, 2010
with DAVID DEVEAU, piano

BARTÓK	Quintet for piano, two violins, viola, and cello
LIGETI	Six Bagatelles for wind quintet
BRAHMS	Three Hungarian Dances, arranged for wind quintet and string quintet by Martin Amlin

March 14, 2010

MOZART	Quartet in F for oboe, violin, viola, and cello, K.370(368b)
VILLA-LOBOS	*Bachianas brasileiras* No. 6, for flute and bassoon
GANDOLFI	*Plain Song, Fantastic Dances*
BRAHMS	Clarinet Quintet in B minor, Op. 115

April 18, 2010

BARBER	*Summer Music* for woodwind quintet, Op. 31
BOLCOM	*Serenata Notturna*, for oboe and strings
BEETHOVEN	Septet in E-flat for winds and strings, Op. 20

ARTICLES/FEATURES PRINTED IN THE BOSTON SYMPHONY ORCHESTRA PROGRAM BOOKS DURING THE 2009-2010 SUBSCRIPTION SEASON

	WEEK
A Brief History of the Boston Symphony Orchestra	Opening Night, 8, 10, 21
A Brief History of Symphony Hall	7
Perspectives on Beethoven's Nine Symphonies: Music for All Times, by Thomas May	5 (Beethoven cycle)
Casts of Character: The Symphony Statues, by Caroline Taylor	11

Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal contributions that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with the designation of Great Benefactor. For more information, please contact Elizabeth P. Roberts, Director of Development—Campaign and Individual Giving, at 617-638-9269 or eroberts@bso.org.

TEN MILLION AND ABOVE

Mr. Julian Cohen † • Fidelity Investments • The Linde Family Foundation • Ray and Maria Stata • Anonymous

SEVEN AND ONE HALF MILLION

Mr. and Mrs. George D. Behrakis •
Mr. John F. Cogan, Jr. and Ms. Mary L. Cornille

FIVE MILLION

Bank of America and Bank of America Charitable Foundation •
Paul and Catherine Buttenwieser • Germeshausen Foundation •
NEC Corporation • Stephen and Dorothy Weber • Anonymous

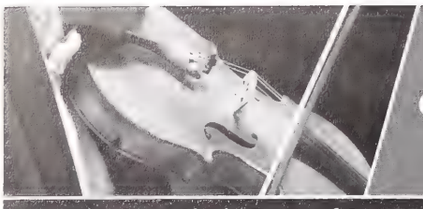
TWO AND ONE HALF MILLION

Mr. and Mrs. J.P. Barger • Peter and Anne Brooke •
Eleanor L. Campbell and Levin H. Campbell • Commonwealth of Massachusetts •
Cynthia and Oliver Curme/The Lost & Foundation, Inc. •
Alan J. and Suzanne W. Dworsky • EMC Corporation • Jane and Jack Fitzpatrick •
Susan Morse Hilles Trust • National Endowment for the Arts •
William and Lia Poorvu • Miriam and Sidney Stoneman † •
Estate of Elizabeth B. Storer • Anonymous

ONE MILLION

American Airlines • Mr. and Mrs. Harlan E. Anderson • Dorothy and David B. Arnold, Jr. • AT&T • The Bank of New York Mellon • Gabriella and Leo Beranek • Mr. William I. Bernell † • George and Roberta Berry • Alan S. and Lorraine D. Bressler • Jan Brett and Joseph Hearne • Chiles Foundation • Mr. † and Mrs. William H. Congleton • Country Curtains • John and Diddy Cullinane • Lewis S. and Edith L. Dabney • Mr. and Mrs. Stanton W. Davis † • Estate of Mrs. Pierre de Beaumont • Estate of Elizabeth B. Ely • John P. II and Nancy S.† Eustis • The Fairmont Copley Plaza Hotel and Fairmont Hotels & Resorts • Shirley and Richard Fennell • Estate of Verna Fine • Estate of Anna E. Finnerty • The Ann and Gordon Getty Foundation • Estate of Marie L. Gillet • The Gillette Company • Sophia and Bernard Gordon • Mrs. Donald C. Heath † • Estate of Francis Lee Higginson • Major Henry Lee Higginson † • Estate of Edith C. Howie • John Hancock Financial Services • Stephen B. Kay and Lisbeth L. Tarlow/The Aquidneck Foundation • Estate of Richard L. Kaye • George H.† and Nancy D. Kidder • Harvey Chet † and Farla Krentzman • The Kresge Foundation • Liz and George Krupp • Bill † and Barbara Leith • Liberty Mutual Foundation, Inc. • Estates of John D. and Vera M. MacDonald • Nancy Lurie Marks Family Foundation • Andrew W. Mellon Foundation • Kate and Al Merck • Mr. and Mrs. Nathan R. Miller • Mr. and Mrs. Paul M. Montrone • The Richard P. and Claire W. Morse Foundation • William Inglis Morse Trust • Mrs. Robert B. Newman • Mrs. Mischa Nieland and Dr. Michael L. Nieland • Megan and Robert O'Block • Mr. Norio Ohga • Carol and Joe Reich • Mr. and Mrs. Dwight P. Robinson, Jr. † • Susan and Dan Rothenberg • Estate of Wilhemina C. Sandwen • Dr. Raymond and Hannah H.† Schneider • Carl Schoenhof Family • Arthur I. Segel and Patti B. Saris • Kristin and Roger Servison • Ruth and Carl J. Shapiro • Miriam Shaw Fund • Sony Corporation of America • State Street Corporation • Thomas G. Stemberg • Dr. Nathan B. and Anne P. Talbot † • Caroline and James Taylor • Diana O. Tottenham • The Wallace Foundation • Roberta and Stephen R. Weiner • The Helen F. Whitaker Fund • Mr. and Mrs. John Williams • Estate of Mrs. Helen Zimbler • Anonymous (8)

† Deceased



AMERICAN-JAPANESE CULTURAL CONCERT SERIES
第２回日本—アメリカ交流コンサート

Special Guest Pianist Emanuel Ax

www.americanjapaneseconcerts.com
email: wkboston@live.jp

From Japan: Masaharu Yamamoto-Clarinet (Tokyo University of the Arts)

Featuring Boston Symphony Orchestra musicians

Keisuke Wakao-Oboe
Richard Ranti-Bassoon
Richard Sebring-Horn
Alexander Velinzon-Violin
Yuncong Zhang-Violin
Rebecca Gitter-Viola
Mihail Jojatu-Cello
Edwin Barker-Double Bass

Edmund Arkus, Piano (May 2)

Keisuke Wakao, Director

All programs and artists are subject to change.

PHOTOGRAPHY: MICHAEL LUTCH

Friday, April 30, 8:00pm
Church of the Redeemer Chestnut Hill
617-566-7679
www.redeemerchestnuthill.org

ALL MOZART PROGRAM
Special Guest Pianist Emanuel Ax
Mozart: Oboe Quartet in F, K. 370
Mozart: Quintet for Clarinet and Strings in A, K. 581
Mozart: Piano Quintet in E flat, K.452

Tickets in Advance - $30
At the Door - $35
617-721-5105 (English)
617-721-4380 (Japanese)

Advanced combined ticket for both church concerts (April 30th and May 2nd): $50

Sunday, May 2, 4:30pm
First Church in Boston
617-267-6730
www.firstchurchboston.org

Message by Dr. Hiroshi Ishii, Muriel R. Cooper Professor of Media Arts and Sciences at the MIT Media Lab

Schumann: Marchenzahlungen for Clarinet, Viola and Piano, Op.132
Handel-Halvorsen: Duet for violin and double bass; 'Passacaglia'
Sarasate: Zigeunerweisen (Transcribed for Double Bass and Piano)
Britten: Fantasy for Oboe and String Trio, Op.2
Schumann: Piano Quartet in E flat, Op. 47

Tickets in Advance - $25
At the Door - $30
617-721-5105 (English)
617-721-4380 (Japanese)

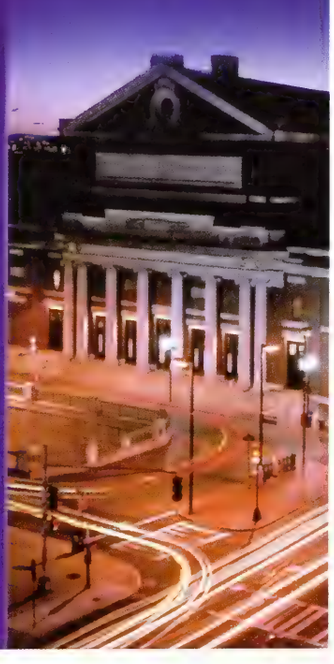
Advanced combined ticket for both church concerts (April 30th and May 2nd): $50

AN INVESTMENT IN YOUR COMPANY...
An investment in your community

BSO Business Partners help the Boston Symphony Orchestra reach the widest audience of any symphonic organization in the world.

Membership benefits include opportunities to:

- Entertain clients
- Reward employees
- Partner with the BSO for enhanced visibility



For further information, please contact:

KERRI CLEGHORN
Associate Director, Business Partners
617-638-9277
kcleghorn@bso.org

Extraordinary Support

Many music-lovers derive great joy from more than one part of the BSO family and contribute generously to fund all areas of the BSO. During the period of September 1, 2008, to August 31, 2009, the following individual donors or estates made cash gifts to the BSO totaling $10,000 or more. This list represents new outright gifts and pledge payments during the fiscal year to annual funds, events, capital projects, endowment, or special projects.

$1,000,000 AND ABOVE

Joyce and Edward† Linde • Mr. and Mrs. John Williams

$500,000 – $999,999

Alan S. and Lorraine D. Bressler • Estate of William J. Joyce • Estate of Maria Maris • Estate of Anne P. Talbot • Caroline and James Taylor • Estate of G. Crandon Woolley

$250,000 – $499,999

Mr. and Mrs. George D. Behrakis • Sophia and Bernard Gordon • Stephen B. Kay and Lisbeth L. Tarlow/The Aquidneck Foundation • Kate and Al Merck • Patti Saris and Arthur Segel

$100,000 – $249,999

George and Roberta Berry • Peter and Anne Brooke • Paul and Catherine Buttenwieser • Estate of Arthur P. Chiasson • The Chiles Foundation • John F. Cogan, Jr., and Mary L. Cornille • John and Diddy Cullinane • Cynthia and Oliver Curme/The Lost & Foundation, Inc. • Estate of John G. Guillemont • Ted and Debbie Kelly • Lizbeth and George Krupp • Mr. and Mrs. C. Kevin Landry • Estate of Joseph F. McCrindle • Richard P. and Claire W. Morse • William and Lia Poorvu • Carol and Joe Reich/The Pumpkin Foundation • Susan and Dan Rothenberg • Carole and Edward I. Rudman • Richard Saltonstall Charitable Foundation • Kristin and Roger Servison • Roberta and Stephen R. Weiner • Anonymous (2)

$50,000 – $99,999

P. Andrews and Linda H. McLane • Linda J.L. Becker • Jan Brett and Joseph Hearne • Cogan Family Foundation • Dick and Ann Marie Connolly • The Connors Family Office • Bill and Jacalyn Egan/Duniry Foundation • Nancy J. Fitzpatrick and Lincoln Russell • The Ann and Gordon Getty Foundation • Estate of Lucy G. Henderson •

Mrs. Marilyn Brachman Hoffman · Dorothy and Charlie Jenkins · Glenda and Jeffrey Lawrence · Cynthia and Robert J. Lepofsky · Elizabeth W. and John M. Loder · Anne R. Lovett and Stephen G. Woodsum · Mr. and Mrs. Jeffrey E. Marshall · Carmine A. and Beth V. Martignetti · Megan and Robert O'Block · Wendy C. Philbrick · Mr. and Mrs. Daniel Pierce · Irene and Abe† Pollin · Mr. Irving W. Rabb · John S. and Cynthia Reed · Michael and Elizabeth Ruane · Ray and Maria Stata · Thomas G. Stemberg Charitable Foundation · Mr. and Mrs. Wilmer J. Thomas · Stephen and Dorothy Weber · Mrs. Henry Wheeler · Robert and Roberta Winters · Anonymous

$25,000 – $49,999

Estate of Joseph C. Beaudoin · Samuel B. and Deborah D. Bruskin · The Gregory E. Bulger Foundation/Gregory Bulger and Richard Dix · Ronald and Ronni Casty · Jim and Barbara Cleary · Estate of Abram T. Collier · David and Victoria Croll · Ann Dulye and Linda Dulye · Alan J. and Suzanne W. Dworsky · Alan R. Dynner · Mrs. Harriett M. Eckstein · William and Deborah Elfers · Jane and Jack Fitzpatrick · Estate of Helen Ford · Mr. Mario J. Gabelli · Richard† and Joy Gilbert · Sally and Michael Gordon · Elizabeth and Phill Gross · Mr. and Mrs. Amos B. Hostetter, Jr. · The Karp Family Foundation · Paul L. King · Bill and Bridget Koch · Mr. and Mrs. Peter E. Lacaillade · Dr. Robert and Jane B. Mayer · Joseph C. McNay · Ann Merrifield and Wayne Davis · Mrs. August R. Meyer · Dr. Martin C. Mihm, Jr. · Mr. and Mrs. Paul M. Montrone · Morby Family Charitable Foundation · Robert J. Morrissey · Ms. Cecile Higginson Murphy · Mrs. Evelyn S. Nef† · Jay and Eunice Panetta · Louise C. Riemer · The Richard and Susan Smith Family Foundation · Richard and Donna Tadler · Jacqueline and Albert Togut · Paul M. Verrochi · Edwin S. Webster Foundation · Joan D. Wheeler · Anonymous (6)

$10,000 – $24,999

Harlan and Lois Anderson · Robert and Elana Baum · Gabriella and Leo Beranek · Jamie and Ethan Berg · Mr. Gordon M. Binder · Mrs. Linda Cabot Black · Ann F. Brown · Brad and Terrie Bloom · Joan and John Bok · Mark G. and Linda Borden · Mr. and Mrs. John M. Bradley · William David Brohn · Eleanor L. Campbell and Levin H. Campbell · Mrs. Florence C. Chesterton-Norris† · Michael and Renee Child · The Clair Family · Joseph and Phyllis Cohen · Mr. Joseph M. Cohen · William P. Collatos and Linda C. Wisnewski · James and Tina Collias · Mrs. William H. Congleton · Ranny Cooper and David Smith · Mrs. Bigelow Crocker · Mr. and Mrs. William F. Cruger · The Curvey Family Foundation · Dr. and Mrs. Philip D. Cutter · Lewis S. and Edith L. Dabney · Mr. David D'Alessandro · Mr. and Mrs. Miguel de Bragança · Robert and Evelyn Doran · Julie and Ronald M. Druker · Ginger and George Elvin · The Fassino Foundation/Jonathan D. Miller and Diane Fassino · Roger and Judith Feingold · Elizabeth Taylor Fessenden Foundation · Mr. and Mrs. Steven S. Fischman · Larry and Atsuko Fish · The Frelinghuysen Foundation ·

Tom and Jody Gill • Cora and Ted Ginsberg • Thelma and Ray Goldberg • Roberta Goldman •
Mr. and Mrs. Peter S. Gordon • John T. Hailer • Mr. and Mrs. Francis W. Hatch, Jr. •
Carol and Robert Henderson • Mr. and Mrs. Brent L. Henry • Rhoda Herrick •
Mr. Harold Hestnes • Patricia and Galen Ho • Susan Hockfield and Thomas N. Byrne •
Estates of George F. and Elsie B. Hodder • Ms. Emily C. Hood •
Mr. and Mrs. Lawrence S. Horn • Mr. Timothy P. Horne • Valerie and Allen Hyman •
Ronald and Kathleen Jackson • Margery and Everett Jassy • Leslie and Stephen Jerome •
Sherry and Ralph Jones • Jerry and Darlene Jordan •
Prof. Paul Joskow and Dr. Barbara Chasen Joskow • Lauren Joy and Elyse Etling •
Dr. Alice S. Kandell • In Memory of Florence and Leonard S. Kandell • Mr. Brian A. Kane •
Kevin and Maryellen Kelley • George H.† and Nancy D. Kidder • Robert and Luise Kleinberg •
Mr. and Mrs. Jacques Kohn • Farla Krentzman • Pamela Kunkemueller •
The Roger and Myrna Landay Charitable Foundation • Thomas H. Lee and Ann G. Tenenbaum •
Barbara A. and Paul F. Levy • Shari Loessberg and Christopher Smart •
Dr. and Mrs. Frederick H. Lovejoy, Jr. • Carolyn and Peter S. Lynch •
John and Dorothy† Magee • Hinda and Arthur Marcus • Jay and Shirley Marks •
Dan Mathieu and Tom Potter • Mrs. Robert B. Newman • The Paglia Family •
Mr. and Mrs. Peter Palandjian • The Bessie Pappas Charitable Foundation •
Joseph and Joan Patton • Estate of Marianne E. Pfaff • Drs. Eduardo and Lina Plantilla •
Mr. and Mrs. Jonathan Poorvu • John and Susanne Potts • William and Helen Pounds •
Walter and Karen Pressey • Mrs. Millard H. Pryor, Jr. • John S. Reidy •
Linda and Laurence† Reineman • Maureen and Joe Roxe/The Roxe Foundation •
Mr. Alan Sagner • Mr. and Mrs. Kenan E. Sahin • Mr. and Mrs. Ira Sarinsky •
Mr. Benjamin Schore • Gloria Schusterman • Mr. and Mrs. Douglas H. Sears •
Estate of Martha L. Seegal • Arlene and Donald Shapiro • Evelyn and Ronald Shapiro •
Lois and Norman Silverman Foundation • Gilda and Alfred Slifka •
Mr. and Mrs. Christopher Smallhorn • Estate of Judith A. Solomon •
Margery and Lewis Steinberg • Suzanne and Robert Steinberg • Rick and Terry Stone •
Patricia L. Tambone • Aso O. Tavitian • Tazewell Foundation • Ms. Jean C. Tempel •
Mr. John L. Thorndike • Loet and Edith Velmans • Mrs. Charles H. Watts II •
Mr. and Mrs. David C. Weinstein • Suzy and Jack Welch • James Westra •
Mrs. John J. Wilson • Frank Wisneski • Estate of Elizabeth Woolley •
Drs. Richard and Judith Wurtman • Rhonda and Michael J. Zinner, M.D. •
Linda M. and D. Brooks Zug • Anonymous/A Friend of the Tanglewood Music Center •
Anonymous (12)

† Deceased

2009-10 Season
Supporters of Named Concerts and Guest Artist Appearances

The Boston Symphony Orchestra wishes to thank the following for naming a concert or guest artist appearance during the 2009-10 season. Concerts and guest artists are available for naming to Boston Symphony and Boston Pops Annual Fund supporters of $25,000 or more and may also be endowed for a minimum of ten years.

2009-10 NAMED CONCERTS

September 26-29	In memory of George H. Kidder
October 8	The Beranek Concert
October 9	The Fanny Peabody Mason Memorial Concert
October 17	The Gregory E. Bulger Foundation Concert
October 22	The Eloise and Raymond H. Ostrander Memorial Concert
October 30	The Carmine A. and Beth V. Martignetti Concert
November 2 (Carnegie Hall)	Supported by the Billy Rose Foundation
November 5	The Virginia Wellington Cabot Memorial Concert
November 21	In memory of Irene Boveri Trackman
December 4	The Walter Piston Society Concert
December 5	Supported by a generous bequest from Arlene M. Jones
January 8	The Marie L. Audet Gillet Concert
January 9	The Fernand Gillet Concert
February 4	In memory of a long-time BSO donor, Richard Gilbert
February 11	The Linde Family Concert
February 18	The Nathan R. Miller Family Concert
February 21	The Peter and Anne Brooke Concert
March 11	The Richard and Susan Smith Family Concert
March 13	The Akiko Shiraki Dynner Memorial Concert
March 25	The John F. Cogan, Jr. and Mary L. Cornille Concert
March 26	The Boston Symphony Association of Volunteers Concert
April 1	The Catherine and Paul Buttenwieser Concert
April 8-10	In honor of the Boston Symphony Orchestra's ninety-two Life Trustees and Overseers Emeriti

April 9	The R. Willis Leith, Jr. Memorial Concert
April 13-17	Presented in honor of the members of the Higginson Society who support the Symphony Annual Fund at the Patron level and above
April 16	The Mr. and Mrs. Jeffrey E. Marshall Concert
April 17	The Henry Lee Higginson Memorial Concert
April 23	The Deborah and William R. Elfers Concert
April 24	The George D. and Margo Behrakis Concert
April 27	The Norman V. and Ellen B. Ballou Memorial Concert
April 30	The Elizabeth Taylor Fessenden Memorial Concert
May 1	The Stephen and Dorothy Weber Concert

2009-10 NAMED SUPPORT OF GUEST ARTISTS

Nikolaj Znaider (January 16)	Elfers Fund for performing artists, established in honor of Deborah Bennett Elfers
Pierre-Laurent Aimard (February 1)	In memory of Mary Rousmaniere Gordon
Renée Fleming (February 11) and all appearances of the Tanglewood Festival Chorus	Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus
Renée Fleming (February 12)	Roberta M. Strang Memorial Fund
Gerald Finley (March 26)	Ethan Ayer Vocal Soloists Fund
Emanuel Ax (April 29)	Helen and Josef Zimbler Fund
Emanuel Ax (April 30)	In memory of Hamilton Osgood

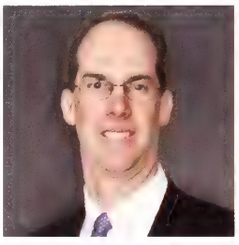
If you would like to learn more about the opportunities to name a concert or guest artist's appearance, please contact Elizabeth Roberts, Campaign Director and Director of Individual Giving at (617) 638-9269 or eroberts@bso.org.

BSO Major Corporate Sponsors

2009–10 Season

Boston Symphony Orchestra and Symphony Hall major corporate sponsorships reflect the increasing importance of alliance between business and the arts. The BSO is honored to be associated with the following companies and gratefully acknowledges their partnership. For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.

UBS



Stephen H. Brown

Managing Director
New England Market

UBS is proud to be the exclusive season sponsor of the Boston Symphony Orchestra. The BSO demonstrates the highest level of musical excellence where musicians display an unsurpassed level of attention to detail and collaboration. This partnership reflects our philosophy of working collaboratively with clients to deliver customized solutions to help them pursue their financial goals.

In addition to the BSO, UBS currently sponsors several outstanding symphony orchestras in the U.S., including The Philadelphia Orchestra and The Cleveland Orchestra. UBS has a long history of supporting the art of orchestral music and we view these partnerships as a reflection of our ongoing commitment to the communities in which we live and work.

We are looking forward to an extraordinary season at Symphony Hall and we hope you will continue to share the experience with your friends and family.

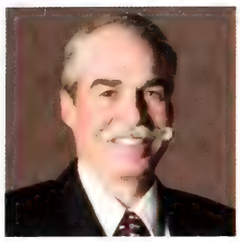


Joe Tucci

Chairman, President,
and CEO

EMC²
where information lives®

EMC is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the wonderful musical heritage of the BSO so that it can continue to enrich the lives of listeners and create a new generation of music lovers.



Jim Kaloyanides

President and Chief Operating Officer

NEW ENGLAND COFFEE

Family Coffee Roasters Since 1916

New England Coffee is delighted to be the Official Coffee of the Boston Symphony Orchestra and the Boston Pops. As a family owned business for over 90 years, we share a commitment to quality and tradition that the BSO has championed for over 125 years. With these common values and a dedication to fine coffee and fine music, we anticipate a long friendship between two of Boston's greatest traditions.



Paul Tormey

Regional Vice President and General Manager

THE Fairmont COPLEY PLAZA BOSTON

The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.



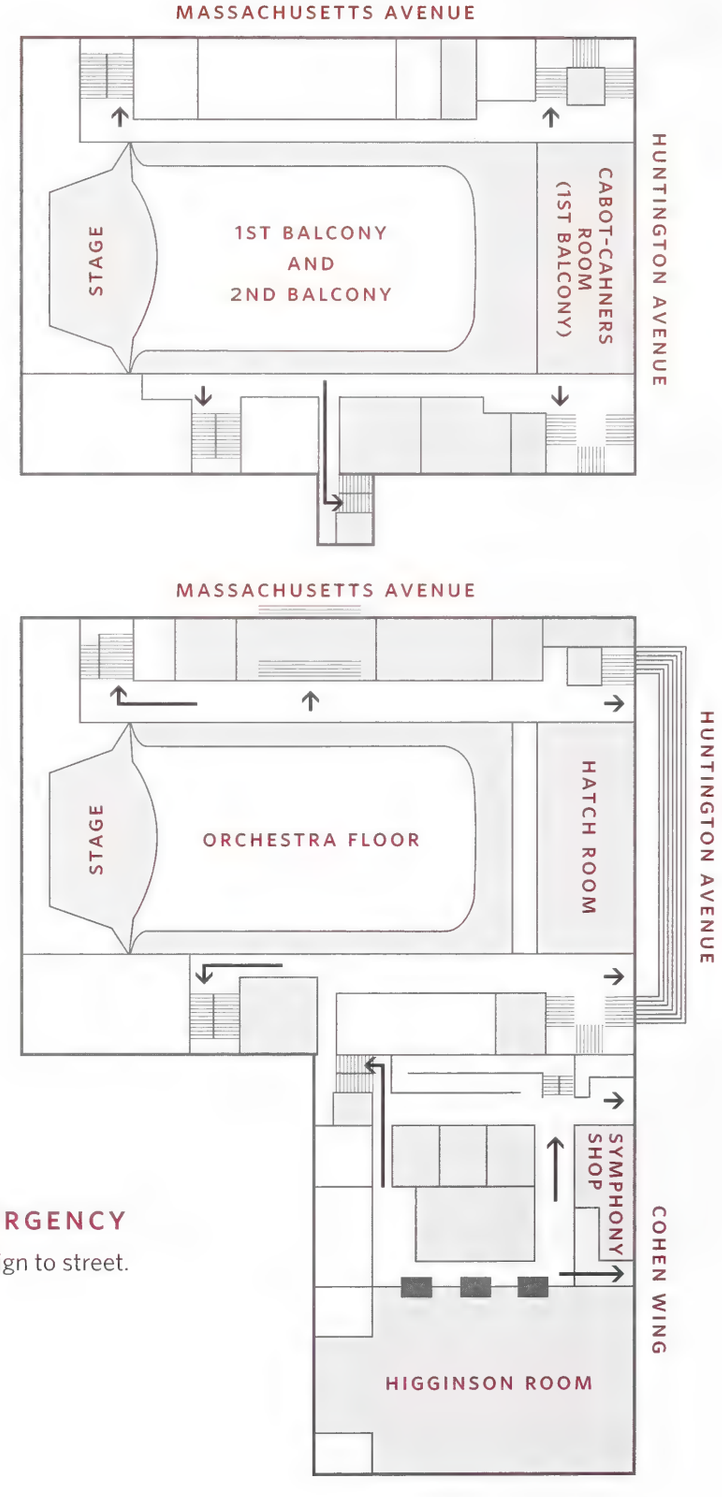
Dawson Rutter

President and CEO

COMMONWEALTH WORLDWIDE CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and Boston Pops. The BSO has delighted and enriched the Boston community for over a century and we are excited to be a part of such a rich heritage. We look forward to celebrating our relationship with the BSO, Boston Pops, and Tanglewood for many years to come.

Symphony Hall Exit Plan



IN CASE OF EMERGENCY

Follow any lighted exit sign to street.
Do not use elevators.
Walk, do not run.

Symphony Hall Information

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

The Boston Symphony performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 11 a.m. until 6 p.m. Monday through Saturday. On concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WCRB All-Classical 99.5 FM.

BSO Friends: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9277 or e-mail bsobusinesspartners@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

Cruise through the Winter in Style at North Hill

Imagine yourself with all the comforts and grandeur of an all-inclusive cruise vacation – in your own neighborhood!

Escape the New England winter doldrums...and enjoy the comfort of a fully furnished apartment home for a 90 day stay.



This offer includes:

- A luxury furnished apartment
- Daily gourmet dining and convenient take-out services
- Weekly housekeeping and linen service
- Concierge service
- Friendly and welcoming staff
- Covered underground parking
- Transportation to Needham, Wellesley and appointments
- An excellent library
- Common areas to sit and socialize
- Social events
- No snow shoveling
- New friends

Also enjoy the many dimensions of our innovative wellness program

- Heated pool, Jacuzzi and a host of aquatic classes
- Lifelong learning classes and lectures
- Cultural and arts opportunities
- Cardio, balance and strength exercise classes
- Yoga, Tai Chi, Feldenkrais
- Personal training and massage services
- Brain health programming and Posit Science "neurobics"
- Creative arts experiences
- Did we mention - no snow shoveling?!
- Really nice people!

Join more than 300 North Hill Residents as they sail smoothly through winter...

For further information on the cruise package, call Heather Parker at 781-433-6524 to learn more about reservations.



North Hill

Greater Boston's Premier Retirement Community

865 Central Avenue • Needham, MA 02492 • 781-433-6524 • www.northhill.org

EQUAL HOUSING OPPORTUNITY



The Boston Symphony Orchestra brings together many talents to create an extraordinary musical experience. At UBS, we understand that success relies on collaboration. It's why, as one of the world's leading financial firms, we work closely with our clients to deliver the customized solutions that help them pursue their goals. And it's why we celebrate the achievement of this outstanding orchestra along with you.

UBS is the season sponsor of the Boston Symphony Orchestra.

Wealth Management | Global Asset Management | Investment Bank

UBS

© UBS 2009. All rights reserved.

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, October 18, 2009, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin	Elizabeth Rowe, flute
Steven Ansell, viola	John Ferrillo, oboe
Jules Eskin, cello	William R. Hudgins, clarinet
Edwin Barker, double bass	Richard Svoboda, bassoon

with
MARC-ANDRÉ HAMELIN, piano

SCHULHOFF — Concertino for flute, viola, and double bass

Andante con fuoco
Furiant
Andante
Rondino

Ms. ROWE; Messrs. ANSELL and BARKER

CARTER — Eight Etudes and a Fantasy for woodwind quartet

1. Maestoso
2. Quietly
3. Adagio possible
4. Vivace
5. Andante
6. Allegretto leggero
7. Intensely
8. Presto

Fantasy. Tempo giusto

Ms. ROWE; Messrs. FERRILLO, HUDGINS, and SVOBODA

INTERMISSION

BRAHMS — Quartet No. 3 in C minor for piano, violin, viola, and cello, Opus 60

Allegro non troppo
Scherzo: Allegro
Andante
Finale: Allegro comodo

Messrs. HAMELIN, LOWE, ANSELL, and ESKIN

BSO Classics, Nonesuch, Deutsche Grammophon, Philips, RCA, and New World records

Ervín Schulhoff (1894-1942)
Concertino for flute, viola, and double bass

The brilliant Czech composer-pianist Ervín Schulhoff (born in Prague; died in Wülzburg) studied at the conservatories of Prague (beginning there at age ten after an introduction by Dvořák), Vienna, Leipzig, and Cologne. Many musical movements of his time fascinated him: the blending of folk and art music, American jazz, Soviet socialist realism, French neoclassicism and impressionism, expressionism, Czech microtonalism, and Viennese atonalism.

After serving in the Austrian army during World War I, Schulhoff lived in Germany until 1923, aligned with the avant-garde, even composing a jazz-oratorio. When he could no longer remain in Germany, he wrote symphonies in the style of socialistic realism while playing as a jazz pianist in Prague under a pseudonym. After becoming a Soviet citizen in 1941, Schulhoff was detained in Prague and then sent to the Wülzburg concentration camp, where he perished.

Schulhoff's Concertino for flute (and piccolo), viola, and double bass, reputedly composed in four days (May 28-June 1, 1925), is a distinctive work. Timbre particularly interested Schulhoff, and this work's unusual instrumentation resembles a Baroque trio sonata except in the choice of instruments. Schulhoff draws on extreme ranges from the piccolo (used in two movements) to the double bass. The bass does not function solely as provider of rhythm or color; the composer places virtuosic demands on it with solo sections of utmost difficulty.

The Concertino begins with the flute playing an improvisatory sounding line while the viola and bass offer accompaniment. Schulhoff wrote, "The accompaniment figure at the beginning of the first movement (viola/bass) was taken from a Russian Orthodox litany. Above this (as often found in old Slavic song) a floating melody in the flute." Although in this movement he introduces short episodes unrelated to or contrasting with the beginning, he also reprises the initial pattern. The use of this technique has been related to Schulhoff's interest in dance, and the ostinato-like figures have drawn the notice of some commentators. Arthur Cohn has written, "These are used constantly, not only for pulsatile probity but for color functions whereby one specific-hued scale is fastened at one gamut working against other timbre tints in motion, or in related and opposed ostinatos."

Nationalism figures importantly, too, with Czech folk coloring becoming evident in the second movement. Schulhoff commented, "The second movement (as a scherzo) [is] a 'Beseda,' known as the Czech national dance, whose main factor is indicated by the 'Furiant' tempo marking." This movement displays alternating rhythms and varying accentuations in a five-beat rhythm. The composer identifies his technique in the Andante: "The theme of the slow movement, based on a Carpathian-Russian love song, is successively taken over unchanged by each instrument, always appearing within the ornamented framework of two voices." The final movement, Rondino, is based on another folk dance, about which Schulhoff explains, "The last movement 'Rondino' [is] based on the song of a Carpathian-Russian bear tamer, the second part a Slovakian shepherd's theme in the flute with ostinato accompaniment figures in the viola and bass. The whole, a piece of folk music common to popular festivities in the eastern parts of the Czechoslovakian Republic, where people sing in cheerful minor keys and dance accordingly. The harmonic structure of Concertino is based on Phyrigian, Lydian, and Mixolydian church modes."

—Susan Halpern

Elliott Carter (b.1908)
Eight Etudes and a Fantasy for woodwind quartet

The Piano Sonata, the Woodwind Quintet, the Cello Sonata, Eight Etudes and a Fantasy, and the first few of what were later published as the Eight Pieces for Timpani—these few pieces, give or take one or two, form a pivot-point in Elliott Carter's compositional life in the late 1940s. Although he had a reputation as a fine composer in an American neoclassical vein, by around 1945, "I had exhausted my interest in that style," he wrote many years later, "and started a thoroughgoing reassessment of musical materials in the hope of finding a way of expressing what seemed to be more important matters—or at least more personal ones." The Piano Sonata (1946) shows an increasing originality and greater subtlety of musical character, not to mention a virtuosic intensity that would inform all of his subsequent works. This piece was a direct predecessor to the Woodwind Quintet and to the seminal Cello Sonata, both written in 1948. The Woodwind Quintet bid farewell specifically to the style of music championed by his former teacher Nadia Boulanger, and is for Carter a bit of a stylistic anachronism. The Cello Sonata is the first piece in which Carter uses his technique of metric modulation (which allows for controlled changes of tempo and basic pulse), traceable to his knowledge of such composers as Nancarrow and Ives. By 1951, Carter had made enormous strides in developing his new language, manifest in his String Quartet No. 1.

Completed in 1950, the Eight Etudes and a Fantasy, for woodwind quartet, began as exercises designed to demonstrate woodwind capabilities and combinations to Carter's orchestration students at Columbia University. The piece makes wonderful use of the atomizing of musical materials, that is, the isolating of specific musical parameters such as tone color, mosaic technique (quick tossing of small fragments from one instrument to another), motivic concentration, and harmony, and of course each etude has a distinct character. Carter deliberately explores the eleven different possible combinations of instruments: full quartet, four different trios, six different duos.

The first Etude encompasses the entire pitch range of the quartet, and also various kinds of compositional technique (unison, chordal, contrapuntal). The second is a long rapid figure played by each instrument, overlapping in unpredictable ways. Etudes 3 and 7 are devoid of pitch movement; the former is a D major triad, the latter restricted to a single pitch, G on the treble staff, which is obtainable by all four instruments. Musical interest comes from shifting timbral combinations (like the *Farben* ["Colors"] third movement of Schoenberg's Five Pieces for Orchestra) as well as dynamics. Etude No. 4 is a mosaic constructed of a two-eighth-note rising semitone plus an eight-note rest. Etude No. 5 explores the sound of each instrument in an unusual range, the double reed oboe and bassoon high and the clarinet and flute low; then the relationship is flipped. No. 6 extends the study of timbre to different kinds of articulation including trills, accents, and so forth. The eighth etude is a mosaic of two layers, one moving quickly, the other slowly in a texture that became one of Carter's calling cards. The Fantasy, a complex fugue with a long, unusual subject, combines the textures of all the etudes in one grand summing-up.

—Robert Kirzinger

Johannes Brahms (1833-1897)
Piano Quartet No. 3 in C minor, Opus 60

Although the C minor piano quartet was not published until 1875, Johannes Brahms had composed—two decades earlier—a movement in C-sharp minor that contains the essential musical ideas of the later work's opening movement. The first version was tried out privately in November 1856 with an ensemble including the violinist Joseph Joachim, who suggested several changes in a letter he sent to Brahms the following week, but nothing more seems to have come of the work at that time. In any case, Brahms was not yet prepared to publish it, and when he did return to the quartet nearly two decades later, the finished product took a quite different form. The changes are hard to document precisely, since the composer, following his usual custom, destroyed the score of the early version, though it is clear that the last two movements were composed in the winter of 1873-74 (Brahms having indicated as much in a manuscript catalogue of his works), while the first two movements are listed as having been composed "earlier." From the available evidence, it seems that Brahms retained the original exposition of his first movement in all essential details (though transposing it down a semitone) but then completely rewrote the remainder of the movement, much as he was later to do in reworking his early trio, Opus 8.

The dark turmoil of the opening movement hints at the emotional pressure under which Brahms composed the early version during the terrible last days of his friend Robert Schumann or immediately after Schumann's death. The intensely personal character of the music is also indicated by the composer's comment in a letter transmitting the early version to Theodor Billroth: "This quartet is only communicated as a curiosity, say as an illustration to the last chapter of the Man with the Blue Jacket and Yellow Vest." The reference is to the despairing young man in Goethe's *The Sorrows of Young Werther*, in the last chapter of which Werther commits suicide. Whether or not Brahms himself ever seriously contemplated taking his own life, he seems to have found this music too personal for immediate publication, too openly revealing of his hopeless love for Clara Schumann. But distance in time gave him enough objectivity to rework it into the final form.

The scherzo is a kind of pendant to the Allegro, continuing in the same key with the same kind of ferocity. Although we know that it was composed "earlier" than the last two movements, it would be sheer conjecture to say whether it formed part of the original C-sharp minor version or came from a different uncompleted composition or was written independently. The Andante, in the surprisingly bright key of E major, was once believed to have been part of the original version of the score and thus probably to represent an avowal of the composer's love for Clara. But Brahms's catalogue and Clara's own response to the music after she had first heard it in 1875 make it clear that this movement—long regarded as one of the highest peaks of Brahmsian melodic writing—was new. The finale is virtually a perpetuo moto, the ending of which, despite the major key and tranquillo marking, does not entirely banish the memory of things past. Perhaps the finest tribute to the composer's constructive powers in this quartet came from Clara Schumann in 1875: "He had already written the first two movements earlier...and now the last two are also entirely works of genius: an intensification right up to the end that fairly takes your breath away. It is strange how the mood remains unified, despite the quite different dates of the various movements."

—Steven Ledbetter

Boston Symphony Chamber Players

One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra's principal players, the Boston Symphony Chamber Players include first-desk string, woodwind, and brass players from the Boston Symphony Orchestra. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature, expanding their range of repertory by calling upon other BSO members or enlisting the services of such distinguished artists as BSO Music Director James Levine (as both pianist and conductor), Emanuel Ax, and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory, regular appearances at Tanglewood, and a busy touring schedule. In addition to their appearances throughout the United States, they have performed in Europe, Japan, South America, and the Soviet Union. In September 2008, sponsored by Cunard® Line, the Boston Symphony Chamber Players performed on the *Queen Mary 2*'s transatlantic crossing from New York to Southampton, England. Among their many recordings are the Brahms string quintets and works by John Harbison, Aaron Copland, and Leon Kirchner, all on Nonesuch; and the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright, on Philips. Their latest recording, on BSO Classics, is of Mozart chamber music for winds and strings (the Clarinet Quintet in A, the Horn Quintet in E-flat, the F major Oboe Quartet, and the Flute Quartet in A, K.298).

BOSTON SYMPHONY CHAMBER PLAYERS 2009-2010
COMING CONCERTS AT JORDAN HALL

Sunday, January 10, 2010, 3 p.m., with David Deveau, piano ◆ BARTÓK Quintet for piano and strings ◆ LIGETI Bagatelles for wind quintet ◆ BRAHMS (arr. Amlin) Three Hungarian Dances

Sunday, March 14, 2010, 3 p.m. ◆ MOZART Quartet in F for oboe and strings, K.370 ◆ VILLA-LOBOS *Bachianas brasileiras* No. 6, for flute and bassoon ◆ GANDOLFI *Plain Song, Fantastic Dances*, for winds and strings ◆ BRAHMS Quintet in B minor for clarinet and strings, Op. 115

Sunday, April 18, 2010, 3 p.m. ◆ BARBER *Summer Music*, for wind quintet ◆ BOLCOM *Serenata notturna*, for oboe and strings ◆ BEETHOVEN Septet in E-flat for winds and strings, Op. 20

Single tickets at $32, $23, and $18 can be purchased at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office.

Marc-André Hamelin

Known for his exploration of unfamiliar pianistic terrain, Marc-André Hamelin is also recognized worldwide for his performances of the classic repertoire. In summer 2009 he appeared at the Aspen, Ravinia, Salzburg, Aldeburgh, Domaine Forget, and Santa Fe Chamber Music festivals, and joined the New York Philharmonic for Gershwin's *Rhapsody in Blue* and *I've Got Rhythm* Variations. Highlights of 2009-10 include engagements with the symphony orchestras of Boston, Montreal, San Francisco, Minnesota, and Indianapolis, and recitals for the Philadelphia Chamber Music Society, San Francisco Performances, the Van Cliburn Foundation, La Jolla Music Society, Maine Center for the Arts, New York's 92nd Street Y, Club Musical de Quebec, and elsewhere. In Europe, Mr. Hamelin returns to Wigmore Hall and plays additional recitals in Amsterdam, Stuttgart, Glasgow, Berlin, and throughout Italy and Spain. Concerto dates include the BBC National Orchestra of Wales, Orquesta Sinfonica de Valencia, and the Berlin Radio Symphony Orchestra, with which he performs and records Strauss's *Burleske* and Max Reger's Piano Concerto. He also tours Australia in recital and orchestral performances. Recent notable appearances include multiple performances, in recital and with orchestra, at New York's Lincoln Center. Mr. Hamelin performs regularly throughout the United States and Europe, in Australia, and in the Far East. In March 2009 the Pro Musica Society of Montreal marked its 60th anniversary season celebrating "The Art of Marc-André Hamelin" with a week of concerts featuring Mr. Hamelin in chamber music, a solo recital, and Beethoven and Haydn concertos. Throughout 2008-09 he toured with the Takács String Quartet, performing the Schumann Piano Quintet in North America and in Europe, and recording the work for Hyperion Records. In fall 2008 he toured Asia and Australia, performing with the orchestras of Singapore, Malaysia, and Melbourne, and finishing with two recitals in Hong Kong. Under exclusive contract with Hyperion Records, Mr. Hamelin has received eight Grammy nominations, including a 2009 nomination for "Marc-André Hamelin in a state of jazz." His latest release is a second volume of Haydn piano sonatas. His more than thirty-five Hyperion CDs encompass works by Alkan, Busoni, Godowsky, and Medtner, as well as Brahms, Haydn, Liszt, and Schumann. Mr. Hamelin was recently awarded a lifetime achievement prize by the German Record Critics Awards (Preis der deutschen Schallplattenkritik). Marc-André Hamelin made his Boston Symphony Orchestra debut in July 2007 at Tanglewood, substituting on short notice for Leon Fleisher as soloist in Beethoven's Piano Concerto No. 5, *Emperor*. He will make his BSO subscription series debut this April, performing Shostakovich's Piano Concerto No. 1 with Julian Kuerti conducting.

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, January 10, 2010, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Haldan Martinson, violin
Steven Ansell, viola
Jules Eskin, cello
Edwin Barker, double bass
Elizabeth Rowe, flute
John Ferrillo, oboe
William R. Hudgins, clarinet
Richard Svoboda, bassoon
James Sommerville, horn

with
DAVID DEVEAU, piano

BARTÓK — Quintet for piano, two violins, viola, and cello

Andante—Allegro
Scherzando
Adagio—
Poco a poco più vivace

INTERMISSION

LIGETI — Six Bagatelles for wind quintet

I. Allegro con spirito
II. Rubato lamentoso
III. Allegro grazioso
IV. Presto ruvido
V. Béla Bartók in memoriam. Adagio. Mesto
VI. Molto vivace. Capriccioso

BRAHMS — Three Hungarian Dances, arranged for wind quintet and string quintet by Martin Amlin

No. 2, in D minor (Allegro non assai; Vivace)
No. 3, in F (Allegretto)
No. 5, in F-sharp minor (Allegro; Vivace)

BSO Classics, Nonesuch, Deutsche Grammophon, Philips, RCA, and New World records

Béla Bartók (1881-1945)
Piano Quintet

Universally acclaimed the greatest Hungarian composer, Béla Bartók was responsible, although not quite single-handedly, for bringing Hungarian concert music into its own in the twentieth century. Zoltán Kodály was his match in taking seriously the folk-music traditions of the region in which they both thrived, and both men were conscientious about using those materials in their own compositions in some way, but Bartók's melding of tradition and modernist approaches resulted in works that have found a permanent place in the repertoires of pianists, orchestras, and string quartets.

Most of the composer's most often heard works are from later in his life, from the 1920s onward, and of the large-scale works, the earliest we encounter with any frequency are the ballets from the 1910s—*The Miraculous Mandarin* and *The Wooden Prince*—and the one-act opera *Duke Bluebeard's Castle*. In chamber music, the first two numbered string quartets, from 1908 and 1917, respectively, are solidly in the repertoire of many quartets and give us some indication of the evolution of Bartók's style. The First Quartet is already striding quickly away from the even earlier style that marks the rarely heard Piano Quintet, composed in 1903-04 and revised in the following two decades. Bartók had completed the course at the Budapest Academy of Music and was on his way to becoming known as an outstanding pianist. His strongest stylistic influences were Brahms, Ernö von Dohnányi, and Richard Strauss, all of whom cast a shadow on the Piano Quintet, which also suggests an academic interest in certain folk-music styles. It was right around this time, however, that he became increasingly interested in "peasant" music. In 1905 he met Kodály, and both became avid collectors and students of folk music from throughout the region. This caused immediate repercussions on Bartók's entire compositional philosophy.

Folk music in the Quintet is largely sublimated in its late-Romantic textures and harmonies, except in a few cases, for example in the free opening of the Adagio, and certain passages in the finale. Also of interest are the linked but contrasting episodic forms that define, particularly, the first and last movements. On the other hand we have the quasi-fugal passage also in the finale, and the predominance of the lush piano accompaniment throughout the piece, both signs of Bartók's Romantic leanings at this time. The second movement, continuing directly from the first, is a Scherzando with an asymmetrical phrase of 2+2+2+3, although written in a consistent 3/4 meter. The Adagio's mysterious opening foreshadows his later "*Nachtmusik*" movements. The finale alternates between free, yearning passages and quick dance-type sections, much in the way a folk performance might (and for comparison see Dvořák's very folk-influenced *Dumky* Trio), with a short, exciting fugal passage marking the movement's climax. Just after this we hear a direct quotation of the first movement's big theme, showing the composer's concern with the large-scale form of this expansive, ambitious early work.

Bartók played the piano part in the first performance of this piece, with the Prill-Jeral Quartet, in Vienna on November 21, 1904.

—Robert Kirzinger

György Ligeti (1923-2006)
Six Bagatelles for wind quintet

Although as a child György Ligeti was drawn to a musical career, he was strongly discouraged by his father. By the time György finished school, in 1940, war had broken out, Hitler's Reich controlled Hungary, and Jews were virtually prohibited from attending the university. Ligeti was at first able to study with Ferenc Farkas while unofficially attending university science courses, and he later worked with Pál Kádosa in Budapest before matters in Hungary became untenable. He, along with many other Jews, was pressed into forced labor in 1944. He eventually escaped and waited out the war in Transylvania. His father and brother died in concentration camps; his mother survived Auschwitz.

Ligeti resumed his schooling in Budapest at the Franz Liszt Academy, working with Sándor Veress and meeting Zoltán Kodály, who arranged for him a position as a theory instructor. He also met the composer and pianist György Kurtág, who became a lifelong friend. As the 1940s continued, the increasing political and military presence of the Soviets became as oppressive in its way as the war had been. Only a watered-down, stylized folk music was acceptable; even Bartók's music was suppressed. Ligeti's style changed from willing compliance with social realist strictures to a more abstract, progressive approach, virtually guaranteeing that his music would not be performed.

It was in the repressed Budapest atmosphere of the early 1950s that Ligeti wrote a set of eleven piano pieces he called *Musica ricercata* (1951-53). Ligeti later found the piece to be "hovering... between gravity and caricature," but he rewrote six of the pieces for woodwind quintet in 1953. Hungarian authorities found Ligeti's "Stravinsky/Bartók" language too jarring (!) and did not allow performance of the piece until 1955—even then withholding the sixth bagatelle as being too modern.

These six short pieces are highly differentiated in character and approach. In the fast first bagatelle, the short, six-note motif is juggled between high instruments and low. The second is a lament, the theme being stated in each of the instruments in flexible, expressive rhythms. The third piece features a beautiful, singing melody over a very fast ostinato. The fourth movement uses the rhythm of a Bulgarian folk dance and plays with different dynamic levels and instrumentation for dramatic contrast. The fifth movement, marked "Béla Bartók in memoriam," contrasts sections of two tempos, but uses the same incisive motif for both. The high-energy last movement is a kind of circus music, with a lyrical theme in the flute that is treated to satirical parody in the other instruments.

Ligeti was able to escape Hungary in a harrowing night in 1956, and lived the rest of his life in Germany and Vienna, eventually earning a reputation as one of the great and most celebrated geniuses of 20th-century music, with an inimitable musical voice. His Bagatelles, though an early work, show his trademark humor and the already vast musical imagination that defines his entire output. The set has become, in spite of tricky performance requirements, one of the most popular of all works for woodwind quintet.

—Robert Kirzinger

Johannes Brahms (1833-1897)
Three Hungarian Dances, arranged for wind quintet and string quintet by Martin Amlin

As Michael Steinberg once wrote: "In that second or third life Béla Bartók led as a collector and scholar of Hungarian folk music, he was concerned to make clear that the music popularly known as 'Hungarian'—Schubert's *Divertissement à l'hongroise*, Liszt's Hungarian Dances, Brahms's Hungarian Dances, etc.—was not, in fact, native Magyar at all but gypsy, and that these two musics were very different indeed in manner and sound. To Schubert and Brahms in particular, the gypsy touch, that special melodic and harmonic flavor, that supple and insinuating *rubato* [interpretive give-and-take within a fixed tempo], was an indispensable spice."

Brahms wrote his twenty-one Hungarian Dances originally for piano four-hands, ten of them (books 1 and 2) published in 1869, eleven of them (books 3 and 4) in 1880. He would surely have delighted in writing them as much as his publisher Simrock delighted in the profits; submitting the first set to Simrock, he called it "perhaps the most practical [music] so impractical a man as myself can supply."

Brahms himself orchestrated just three of the twenty-one dances, in 1873—the famous No. 1 in G minor, which crops up every so often as an encore piece (James Levine and the BSO played it as such during their 2007 tour of European music festivals), No. 3 in F, and No. 10 in F—though all of the others exist in orchestral arrangements as well (Nos. 17-21 were orchestrated by Dvořák, whose own Slavonic Dances brought Simrock additional monetary pleasure). Other arrangements include all twenty-one in versions for cello and piano by the Italian cellist and composer Alfredo Piatti (1822-1901), and in versions for violin and piano by the great Austro-Hungarian violinist Joseph Joachim (1831-1907).

Today's arranger, Martin Amlin, is Head of the Composition and Theory Department at Boston University, and Director of the Boston University Tanglewood Institute Young Artists Composition Program. He made his arrangements of Brahms Hungarian Dances—calling for all ten members of the ensemble—specifically at the request of the Boston Symphony Chamber Players, to conclude today's concert with some lighter music that would complement the first two works on the program, and to provide the Chamber Players with music for future programs and/or encores. Other recent arranging projects by Mr. Amlin include *Three Rivers*, a setting of three spirituals for bass-baritone and chamber orchestra premiered by Simon Estes and the Boston University Chamber Orchestra at New York's Town Hall in March 2008, and songs by Berg and Mahler (including selections from the latter's *Rückert-Lieder*) arranged for mixed chorus, two horns, and harp, premiered last August at Tanglewood by the Tanglewood Festival Chorus, with which Amlin has worked for many years.

Though Brahms himself once described the Hungarian Dances as "genuine gypsy children," and as no more than arrangements to begin with (he had collected gypsy tunes since he was young), some of the melodies are very likely his own. But unquestionably his own is the profound level of artistry and insight to which he elevates his music, well beyond the "practical" nature the mere word "dance" might suggest.

—Marc Mandel

Boston Symphony Chamber Players

One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra's principal players, the Boston Symphony Chamber Players include first-desk string, woodwind, and brass players from the Boston Symphony Orchestra. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature, expanding their range of repertory by calling upon other BSO members or enlisting the services of such distinguished artists as BSO Music Director James Levine (as both pianist and conductor), Emanuel Ax, and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory, regular appearances at Tanglewood, and a busy touring schedule. In addition to their appearances throughout the United States, they have performed in Europe, Japan, South America, and the Soviet Union. In September 2008, sponsored by Cunard® Line, the Boston Symphony Chamber Players performed on the *Queen Mary 2*'s transatlantic crossing from New York to Southampton, England. Among their many recordings are the Brahms string quintets and works by John Harbison, Aaron Copland, and Leon Kirchner, all on Nonesuch; and the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright, on Philips. Their latest recording, on BSO Classics, is of Mozart chamber music for winds and strings (the Clarinet Quintet in A, the Horn Quintet in E-flat, the F major Oboe Quartet, and the Flute Quartet in A, K.298).

THE BSO ONLINE

watch listen explore

BUY TICKETS • SUBSCRIBE • DONATE
PROGRAM LISTINGS • SPECIAL EVENTS
DOWNLOAD PODCASTS • BIOGRAPHIES
HISTORICAL FACTS • NEW AMENITIES

VISIT US AT BSO.ORG

David Deveau

Internationally acclaimed pianist David Deveau has been guest soloist with the Boston, San Francisco, Minnesota, Pittsburgh, Houston, St. Louis, Pacific, Miami, and Portland symphony orchestras, the Boston Pops, the Handel & Haydn Society and Pro Arte Chamber orchestras, l'Orchestre du Capitole de Toulouse (France), the Qingdao Symphony (China), and countless regional orchestras in the United States. In recital, he made his New York City debut at Alice Tully Hall as the recipient of an NEA Solo Recitalist Award, and has since performed at Town Hall, Weill Hall at Carnegie Hall, the Metropolitan Museum of Art, and Merkin Hall in New York; at the Kennedy Center in Washington, D.C.; at Orchestra Hall in Minneapolis, at Heinz Hall and the Carnegie Music Hall in Pittsburgh, Seattle's Benaroya Hall, Atlanta's Spivey Hall, San Francisco's Herbst Theater, and on myriad college series throughout North America. Abroad, he has played solo and chamber recitals in Beijing, France, Germany, and the United Kingdom. His 2006 Celebrity Series of Boston recital was selected as one of the year's ten best classical concerts by the *Boston Phoenix*. Since October 1995, Mr. Deveau has served as artistic director of the Rockport Chamber Music Festival. He has also performed at such festivals as Tanglewood, Caramoor, Mainly Mozart, La Jolla Music Society, Strings in the Mountains, and Wolf Trap. He regularly collaborates in recital with clarinetist Richard Stoltzman and violinist Andres Cardenes, and has performed with members of the Juilliard, Kronos, Orion, Muir, Borromeo, St. Lawrence, Vermeer, and Shanghai string quartets, the Diaz and Jacques Thibaud string trios, and many others. Mr. Deveau has served on the MIT music faculty since 1988 and has also taught on the piano faculties of the Boston Conservatory, Boston University, and Carnegie Mellon University. He has given master classes at Harvard, Dartmouth, the Peabody Conservatory, San Francisco Conservatory, the Longy School, and many other institutions here and abroad. David Deveau studied at the New England Conservatory and the Juilliard School with Veronica Jochum, Russell Sherman, and the late Beveridge Webster. He has recorded for Albany Records, Centaur, and EcoClassics, and is regularly heard around the world on PRI, NPR, CBC, BBC, and CCTV-China.

BOSTON SYMPHONY CHAMBER PLAYERS 2009-2010
COMING CONCERTS AT JORDAN HALL

Sunday, March 14, 2010, 3 p.m. ◆ MOZART Quartet in F for oboe and strings, K.370 ◆ VILLA-LOBOS *Bachianas brasileiras* No. 6, for flute and bassoon ◆ GANDOLFI *Plain Song, Fantastic Dances*, for winds and strings ◆ BRAHMS Quintet in B minor for clarinet and strings, Op. 115

Sunday, April 18, 2010, 3 p.m. ◆ BARBER *Summer Music*, for wind quintet ◆ BOLCOM *Serenata notturna*, for oboe and strings ◆ BEETHOVEN Septet in E-flat for winds and strings, Op. 20

Single tickets at $32, $23, and $18 can be purchased at the Symphony Hall box office, at bso.org, or by calling SymphonyCharge at (617) 266-1200. On the day of the concert, tickets are available only at the Jordan Hall box office.

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, March 14, 2010, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin	Elizabeth Rowe, flute
Haldan Martinson, violin	John Ferrillo, oboe
Steven Ansell, viola	William R. Hudgins, clarinet
Jules Eskin, cello	Richard Svoboda, bassoon
Edwin Barker, double bass	James Sommerville, horn

MOZART — Quartet in F for oboe, violin, viola, and cello, K.370(368b)

Allegro
Adagio
Rondeau. Allegro

Messrs. FERRILLO, LOWE, ANSELL, and ESKIN

VILLA-LOBOS — *Bachianas brasileiras* No. 6, for flute and bassoon

Ária (*chôro*)
Fantasia (Allegro)

Ms. ROWE and Mr. SVOBODA

GANDOLFI — *Plain Song, Fantastic Dances* (2005), for violin, viola, cello, double bass, clarinet, horn, and bassoon

I. St. Botolph's Fantasia
II. Tango Blue
III. Quick Step

Messrs. LOWE, ANSELL, ESKIN, BARKER, HUDGINS, SVOBODA, and SOMMERVILLE

INTERMISSION

BRAHMS — Quintet in B minor for clarinet and strings, Opus 115

Allegro
Adagio
Andantino
Con moto

Messrs. HUDGINS, LOWE, MARTINSON, ANSELL, and ESKIN

BSO Classics, Nonesuch, Deutsche Grammophon, Philips, RCA, and New World records

Wolfgang Amadè Mozart (1756-1791)
Quartet in F for oboe, violin, viola, and cello, K.370(368b)

Mozart composed his F major Quartet for Oboe and Strings in early 1781 in Munich, where he was busy finishing up his opera *Idomeneo*; he wrote the quartet for the oboist Friedrich Ramm (1744-?1811), who had become a member of the Mannheim court orchestra at fourteen. In 1777, when Mozart first encountered him at Mannheim, Ramm was already using the composer's Oboe Concerto as something of a calling card; according to a letter of Mozart's, he played the concerto five times in Mannheim in 1778. That same year, Ramm and other members of the Mannheim court orchestra relocated to Munich, where Mozart later encountered him in 1781 and wrote the Oboe Quartet. In letters to his father Leopold, Mozart praised the oboist particularly for his "pleasingly pure tone" as well as for his "decent, cheerful, and honest" character.

Throughout the Oboe Quartet, which moves from an opening Allegro to central slow movement to closing rondo (here "rondeau"), Mozart is at his most typically inventive, making every moment of the music "speak" (whether in slow- or quick-moving passages) and fully exploiting the particular timbre, range, and character of the featured wind instrument. Particularly worth noting in the piece is its deeply expressive, aria-like Adagio in D minor—just thirty-seven measures long, but clearly more than enough to display the extraordinary communicative depth for which Friedrich Ramm was famed: "no one has yet been able to approach him in beauty, roundness, softness, and trueness of tone," observed one contemporary account. Also worthy of comment are the first-movement passage, early on, in which the violin's statement of the main theme provides a springboard for the oboe to jump to its topmost range (a passage with no parallel in the recapitulation); the quietly restrained opening gesture (already implicit in the exposition) of that same movement's development section; the harmonic feints also to be found in the first-movement development; and the final movement's startling central episode in which the oboe seems almost to run rampant in cut time against the continuing 6/8 of the strings before finally realigning itself with its cohorts.

—Marc Mandel

Heitor Villa-Lobos (1887-1959)
Bachianas brasileiras No. 6, for flute and bassoon

One of the most exceptional and unique of South American composers in the twentieth century was the Brazilian Heitor Villa-Lobos. Villa-Lobos learned cello from his father and made his living playing in cafés. He later entered the National Institute of Music in Rio de Janeiro, but was largely self-taught as a composer. His interest in folk music led him out into the Brazilian hinterlands, where from 1905 to 1912 he traveled collecting folk and Indian music. Rio, a fairly sophisticated city with a large population of Europeans, witnessed a concert of Villa-Lobos's work in 1915; he met Artur Rubinstein, and traveled finally to Paris only in 1923. Though he remained a prolific composer, he also became deeply involved in music education, eventually founding a conservatory (1942) and the Brazilian Academy of Music (1945), which he headed until his death.

Villa-Lobos composed more than 2000 pieces in all genres, including three finished operas, twelve symphonies, seventeen string quartets, songs, choral music, piano pieces, and much else (including an invaluable set of guitar etudes). The *Bachianas brasileiras* are a loose collection of nine pieces for a wide variety of forces that bring together two central concerns of his compositional approach: Bach, and indigenous Brazilian music. The first, written in 1930, was for "at least" eight cellos; others include works for orchestra

(nos. 2, 7, and 8), chorus and string orchestra (no. 9), piano and orchestra (no. 3), eight cellos and soprano (no. 5), solo piano (no. 4, later orchestrated), and the present work for flute and bassoon. In these works Villa-Lobos juxtaposes movements alluding to Bach-style form and counterpoint with movements of characteristically Brazilian character. In No. 6 the Ária takes on the Brazilian idea of *chôro*, which is really a loose idea of Brazilian popular street music rather than a rigorous form. The second movement—the "Bach" movement—is more chromatic, with less of a folk-music flavor, but both are on the fast side and feature sinuous lines for each instrument. The high-low contrast and difference in timbres keep the duo separate even as these lines intertwine.

—Robert Kirzinger

Michael Gandolfi (b.1958)
Plain Song, Fantastic Dances (2005)

Michael Gandolfi's musical interests encompass not only contemporary concert music, but also the jazz, blues, and rock genres by which route he came to music as a guitar player. The breadth of his musical investigation is paralleled by his cultural curiosity, resulting in many points of contact between the world of music and other disciplines, including science, film, and theater. A faculty member of the New England Conservatory and the Tanglewood Music Center for many years, he has written music for such groups as Speculum Musicae, the Orpheus Chamber Orchestra, Boston Musica Viva, the wind ensemble Vento Chiari, and the Weilerstein Trio, and has had his music performed by such ensembles as the BBC Symphony Orchestra, San Francisco Symphony, Nieuw Sinfonietta Amsterdam, and Boston Modern Orchestra Project, among others. In 2004 he wrote *Impressions from "The Garden of Cosmic Speculation"* on commission from the Tanglewood Music Center. This was premiered by the TMC Orchestra in August 2004 and was performed in January 2005 by the Boston Symphony Orchestra, which has also performed his *Points of Departure*.

Plain Song, Fantastic Dances was written on commission from the St. Botolph Club for its 125th anniversary; the Boston Symphony Chamber Players gave the first performance on October 28, 2005, in Boston, in Jordan Hall at the New England Conservatory of Music. The St. Botolph Club is a venerable institution, originally an arts-oriented men's club, whose members over the years have included such luminaries as Henry Lee Higginson, John Singer Sargent, William Dean Howells, and Robert Frost. Now including both genders, its mandate is "for the purpose of promoting social intercourse among persons connected with, or interested in the arts, humanities and sciences...." In 2004, a committee of club members decided to commission a work for performance by the Boston Symphony Chamber Players. Michael Gandolfi's name was chosen from a short list of composers suggested by the club committee, and the resulting work—*Plain Song, Fantastic Dances*—was premiered by the Boston Symphony Chamber Players in Jordan Hall on October 23, 2005.

St. Botolph was a 7th-century monk who established a monastery in what is now Lincolnshire, in England. A corruption of "Botolph's stone" became the name of the Lincolnshire town of Boston, from which the Massachusetts city takes its name. Gandolfi, cognizant of the historical import of his commission, drew on several different sources from the past in creating his three-movement work for clarinet, bassoon, horn, violin, viola, cello, and double bass. The composer's own program note, written for the first performance, follows below.

—Robert Kirzinger

Plain Song, Fantastic Dances was commissioned by the St. Botolph Club for the Boston Symphony Chamber Players in celebration of the Club's 125th anniversary. At the time I set out to compose this work I was studying Stravinsky's *Apollon Musagète*, admiring the paintings and photographic collages of David Hockney, and reading Boris Vian's *Autumn in Peking*. Among other things, I was impressed by the bold strokes and clarity of line apparent in the Stravinsky and Hockney works as well as the strong connection to their respective traditions. This was complemented by the surreal, humorous, and irreverent nature of Vian's writing. All of the works shared a vibrant, vivid, and assured purposefulness that I sought to create in *Plain Song, Fantastic Dances*.

I selected an early plainsong (Gregorian chant) to serve as the primary theme for the opening movement of the work, *St. Botolph's Fantasia*, in tribute to St. Botolph, a 7th-century English monk. I also found a 12th-century Notre Dame School melismatic organum based on this chant melody, which I quote at the beginning and end of the movement. (Melismatic organum is a two-part composition in which an elaborate melody is composed over a pre-existing chant.) The overall design of this movement is a variation form that presents the Gregorian melody in increasingly elaborate contrapuntal treatments, culminating in a seven-part texture in which the theme is stated in multiple speeds and keys.

The second movement, *Tango Blue*, is light, rhythmical, and bluesy. It features the woodwinds and horn supported by a pizzicato string-accompaniment that is mildly evocative of tango rhythms. Two extensive solos, one each for the horn and clarinet, lead to the climax of the movement, during which the strings abandon their pizzicato-accompaniment role, join in the melodic features of the movement, and ultimately lead the ensemble in the return of the opening harmonies and figures.

Quick Step is a fast-paced finale driven by a primary melody that derives from the movement's opening harmonic sequence. This melody is sequentially stated by several



instruments and in several keys before leading to the movement's detailed, contrapuntal middle section. The contrapuntal passages smoothly lead back to the opening harmonic sequence. When this occurs, one might expect a full recapitulation of the primary melody. However, a fragment of one of the contrapuntal melodies is heard instead. This fragment serves as the material for a transition that leads to an extended coda in which the plainsong from the first movement reappears. The primary melody of the third movement emerges from within the increasingly elaborate accompaniment, providing counterpoint for the plainsong and enabling the piece to reach its ultimate close.

—Michael Gandolfi

Johannes Brahms (1833-1897)
Quintet in B minor for clarinet and strings, Opus 115

One hears in the B minor Clarinet Quintet of Johannes Brahms so much that characterizes his greatest music: in its absorbingly romantic idiom; in its motivically based construction and contrapuntal ingenuity; in the composer's exploitation and contrast of major- and minor-mode colorations both within and across movements; in his canny treatment of musical form. Yet beyond that, one comes to a particularly *human* understanding and love for the piece through an appreciation of its place in Brahms's career: it is a work filled with life's wisdom, a truly autumnal work dating from what has been called the Indian summer of the composer's life.

By late 1890 Brahms had given up plans for a fifth symphony. "I have worked enough," he observed around this time. "Now let the young people take over." And as he wrote to his publisher when sending a revised ending for the G major string quintet composed that year: "With this note you can take leave of my music, for it is high time to stop." But then, in March 1891, on a visit to the German town of Meiningen—whose orchestra he had often used to try out new works, and which had played the premiere of his Fourth Symphony in October 1885—Brahms met the clarinetist Richard Mühlfeld, who was admired particularly for the limpid, graceful quality of his playing. Mühlfeld's performances of a Weber clarinet concerto and of Mozart's Clarinet Quintet (itself inspired a century earlier by another clarinetist, Anton Stadler, of the Vienna court orchestra) moved Brahms to further composition. On July 12, 1891, he wrote to a friend that the A minor trio for clarinet, cello, and piano was ready for the copyist. Then, on July 24, he wrote to the same friend that the trio was "twin to a much bigger lot of foolishness"—the Clarinet Quintet. The two works were premiered together, at a private performance in Meiningen on November 24, 1891, with Brahms's friend, Joseph Joachim, as first violinist in the quintet. At Joachim's instigation both works received their public premiere a week later, at a concert of Joachim's in Berlin on December 1, the quintet being particularly well received. The quintet was printed in March 1892; its immediate popularity was reflected by the appearance not long after of versions arranged for piano four-hands, as a sonata for violin and piano, and as a sonata for clarinet and piano.

The music itself requires little further comment, except to state how consistently and wonderfully the clarinet's mellow timbre, especially in connection with the home key's minor mode, conveys and supports the elegiac, valedictory quality of the whole; how the slow movement in its middle section brings a characteristically Brahmsian gloss on gypsy music; how the third movement offers another of those characterful intermezzos preferred by Brahms to the more usual scherzo (here an initial Andantino yields to a quick-moving Presto variant, "*ma con sentimento*"—"but with sentiment"), and how the fourth movement, structured as variations on a theme, proves so winsomely improvisatory in character that the reappearance, at the end, of the opening movement's main theme sounds not only convincing, but inevitable.

—Marc Mandel

Program notes copyright © Boston Symphony Orchestra, Inc. All rights reserved.

BOSTON SYMPHONY CHAMBER PLAYERS 2009-2010
FINAL CONCERT OF THE SEASON AT JORDAN HALL

Sunday, April 18, 2010, 3 p.m. ◆ BARBER *Summer Music*, for wind quintet ◆ BOLCOM *Serenata notturna*, for oboe and strings ◆ BEETHOVEN Septet in E-flat for winds and strings, Op. 20

Single tickets at $32, $23, and $18 can be purchased at the Symphony Hall box office, at bso.org, or by calling SymphonyCharge at (617) 266-1200. On the day of the concert, tickets are available only at the Jordan Hall box office.

Boston Symphony Chamber Players

One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra's principal players, the Boston Symphony Chamber Players include first-desk string, woodwind, and brass players from the Boston Symphony Orchestra. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature, expanding their range of repertory by calling upon other BSO members or enlisting the services of such distinguished artists as BSO Music Director James Levine (as both pianist and conductor), Emanuel Ax, and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory, regular appearances at Tanglewood, and a busy touring schedule. In addition to their appearances throughout the United States, they have performed in Europe, Japan, South America, and the Soviet Union. In September 2008, sponsored by Cunard® Line, the Boston Symphony Chamber Players performed on the *Queen Mary 2*'s transatlantic crossing from New York to Southampton, England. Among their many recordings are the Brahms string quintets and works by John Harbison, Aaron Copland, and Leon Kirchner, all on Nonesuch; and the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright, on Philips. Their latest recording, on BSO Classics, is of Mozart chamber music for winds and strings (the Clarinet Quintet in A, the Horn Quintet in E-flat, the F major Oboe Quartet, and the Flute Quartet in A, K.298).

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, April 18, 2010, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Steven Ansell, viola
Jules Eskin, cello
Edwin Barker, double bass
Elizabeth Rowe, flute
John Ferrillo, oboe
William R. Hudgins, clarinet
Richard Svoboda, bassoon
James Sommerville, horn

with assisting BSO members
Glen Cherry, violin
Victor Romanul, violin

BARBER — *Summer Music* for woodwind quintet, Opus 31

Ms. ROWE; Messrs. FERRILLO, HUDGINS, SVOBODA, and SOMMERVILLE

BOLCOM — *Serenata Notturna*, for oboe and strings

I. Gently—Allegro
II. Grazioso
III. Scherzo di medianotte
IV. Andante—Allegro

Mr. FERRILLO; Messrs. LOWE, CHERRY, ANSELL, and ESKIN

INTERMISSION

BEETHOVEN — Septet in E-flat for clarinet, horn, bassoon, violin, viola, cello, and double bass, Opus 20

Adagio—Allegro con brio
Adagio cantabile
Tempo di menuetto
Tema con variazioni: Andante
Scherzo: Allegro molto e vivace
Andante con moto alla marcia—Presto

Messrs. HUDGINS, SOMMERVILLE, and SVOBODA; Messrs. ROMANUL, ANSELL, ESKIN, and BARKER

BSO Classics, Nonesuch, Deutsche Grammophon, Philips, RCA, and New World records

Samuel Barber (1910-1981)
Summer Music for woodwind quintet, Opus 31

Samuel Barber composed his only work for woodwind quintet—and one of his relatively rare pieces of pure chamber music—on commission from the Chamber Music Society of Detroit. The work was premiered at the Detroit Institute of Arts on March 20, 1956. Perhaps it was the outdoorsy sound of the wind instruments, so characteristic of 18th-century serenades (which, of course, only took place in summer weather), that suggested the notion of "summer music" for the title of the piece, but the score actually borrowed its opening material and a later contrapuntal passage between the flute and bassoon from an orchestral work, *Horizon*, which he had composed for "The Standard Oil Hour" on NBC radio in 1945.

When Barber began working on the commission early in 1955, he sat in on rehearsals of the New York Woodwind Quintet to familiarize himself with the overlapping ranges of the instruments and their particular musical character when used in this combination. The quintet had also prepared special charts of the pitches and chords that were hardest to play in tune on their instruments, and had developed exercises to strengthen their performance of such passages. Barber studied these avidly, and employed some of them for a predominantly chordal section of the piece.

Whatever the origin of the work's title, the opening, marked "Slow and indolent," introduces an upper-neighbor-note figure in the horn that perfectly captures the lassitude of a hot summer day. This figure runs almost throughout the quintet as a frequent accompaniment, sometimes in several parts at once, as if they are all momentarily drained of energy. A splash of roulades on the flute, clarinet, and bassoon brings on the oboe with a tender, hesitating little song, accompanied by the neighbor-note figure. A lively and much faster section provides striking contrast, though the hesitant song of the oboe soon returns. Both of these elements are worked out against one another as the motion builds to "Joyous and flowing" before returning to the opening material for a final leave-taking and a brilliant, buzzing conclusion.

—Steven Ledbetter

William Bolcom (b.1938)
Serenata Notturna, for oboe and strings

A marvelously adroit composer in all genres, William Bolcom won the Pulitzer Prize in Music in 1988 with his *Twelve New Etudes* for piano. His instrumental works range from solo piano to symphonic and include eight orchestral symphonies, the latest being a work for chorus and orchestra, a Boston Symphony Orchestra 125th Anniversary Commission premiered by the BSO and the Tanglewood Festival Chorus under James Levine in February 2008 in Symphony Hall. From early in his career he has been strongly drawn to vocal and theater music. One of his best-known pieces is his large-scale setting of Blake's *Songs of Innocence and of Experience* for vocal soloists, chorus, and orchestra, a project that occupied him from the late 1950s to the early '80s. His operas *McTeague*, *A View from the Bridge*, and *A Wedding* were commissioned and premiered by Lyric Opera of Chicago. *A View from the Bridge* was also performed at the Metropolitan Opera.

In his music, Bolcom has embraced a wealth of stylistic possibility: seedy or slapstick cabaret coexists with spirituals, Mozartian classicism with modernity even within a single work, an expansion of an American aesthetic that dates back, at least, to Ives. In the *Serenata Notturna*, whose title (literally "nocturnal evening-song") echoes that of a famous Mozart piece, a solo oboe takes a *concertino* role with string quartet as an active sounding-body with its own varieties of independence. The piece may also be expanded for "not-too-

large string orchestra" with oboe. Bolcom writes, "... all three [of my] Serenades share a *grazioso* mood, less exploratory than lyrical. Of the three, the last [present] one is perhaps most unabashedly out-and-out in songfulness." *Serenata Notturna* was commissioned by the Philadelphia Chamber Music Society and was first performed in October 2005 by Richard Woodhams and the Guarnieri String Quartet.

The piece is in four movements, fast, slow, fast (scherzo), fast, and lasts about twenty minutes. The expansive personality of the oboe's varied character-studies from one movement to the next sounds like nothing so much as an actor, or opera diva, moving through the changing scenes of a comic opera. A particular example is found at the start of the last movement. A slow opening oboe recitative accompanied by the strings is marked "Adagio; *tragico*"; but with little segue, we find ourselves in an "Allegro; *gioioso*" section—tragedy to joy in no time at all. Links occur between movements to lend large-scale unity to short-term variety. A tune heard first in the viola halfway through the first movement is related to the slow movement's main melody, and returns for a brief cameo halfway through the finale.

—Robert Kirzinger

Ludwig van Beethoven (1770-1827)
Septet in E-flat for clarinet, horn, bassoon, violin, viola, cello, and double bass, Opus 20

Beethoven composed this charming work between the summer of 1799 and March 1800. Following a private unveiling at the home of Prince Schwarzenburg, it was given publicly in Vienna on April 2, 1800—Beethoven's first concert in Vienna under his own auspices. That concert, which also included the premiere of the First Symphony, was one of the greatest successes Beethoven ever enjoyed. In December he wrote to the publisher Hoffmeister to offer him, among other things, the First Symphony and the Septet, which, he assured the publisher, "has been very popular." It was, in fact, the last of his works that his erstwhile teacher Haydn fully approved of, a fact that irked Beethoven, who was surely conscious of the weight of the great Viennese tradition. For a time, relations between the two composers grew cool, though after Haydn's death in 1809 Beethoven never spoke of him with anything but the greatest admiration. Still, as time passed, Beethoven more and more belittled the significance of the Septet in an attempt to draw attention to his later work. In the meantime the Septet was endlessly arranged for other instruments from wind band to guitar duet (the arrangers included musicians as eminent as Hummel and Czerny). Its lasting popularity may be gauged from the fact that at the auction of Beethoven's effects after his death, the manuscript of the Septet fetched eighteen florins as against the seven florins bid for the autograph of the *Missa Solemnis*.

The Septet has an unusual and attractive instrumentation: violin, viola, cello, bass, clarinet, bassoon, and horn. The size of the ensemble might suggest a miniature symphony, but Beethoven keeps the chamber music atmosphere with kaleidoscopic regroupings of the instruments, giving each a chance to shine. The six-movement layout recalls the leisurely structure of 18th-century serenades and divertimentos, though the energy of the Septet is typically Beethovenian for all its grace. (If the serenade genre was reactionary, Beethoven's Septet was still not the last example of the type: in 1824 Schubert wrote his delightful Octet, modeled directly on Beethoven's Opus 20 with the addition of a second violin.)

The Adagio introduction, a gracefully extended dominant pedal, leads to a fiery movement of great energy in Beethoven's most characteristic tempo marking, Allegro con brio. The beautiful Andante cantabile has a melody of bel canto lyricism, and Beethoven gives each instrument a chance to sing its song. The minuet theme is a self-borrowing, taken from an easy piano sonata that Beethoven composed about 1796. (He was later persuaded to publish it in 1805 with the misleadingly high designation of Opus 49, No. 2.) Scholars have attempted to trace the folklike tune used for the variations in the fourth movement.

It was published in 1838, apparently as a folk song, with the text "*Ach Schiffer, lieber Schiffer*" ("Ah sailor, dear sailor"), but there is no evidence that the tune predates this Septet. The lively scherzo is a companion piece to the third movement of the First Symphony, but in the symphony Beethoven still followed convention in calling it a minuet. In both cases the verve of the music takes it far from the sphere of the courtly dance. The final movement reveals Beethoven's indebtedness to Muzio Clementi, from whose E-flat piano sonata, Opus 23, No. 3 (composed not later than 1789), he adapted the theme for the Presto. Beethoven's version, though, is much faster and livelier, and whirls the Septet to a brilliant conclusion.

—Steven Ledbetter

Program notes copyright © Boston Symphony Orchestra, Inc. All rights reserved.

Boston Symphony Chamber Players

One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra's principal players, the Boston Symphony Chamber Players include first-desk string, woodwind, and brass players from the Boston Symphony Orchestra. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature, expanding their range of repertory by calling upon other BSO members or enlisting the services of such distinguished artists as BSO Music Director James Levine (as both pianist and conductor), Emanuel Ax, and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory, regular appearances at Tanglewood, and a busy touring schedule. In addition to their appearances throughout the United States, they have performed in Europe, Japan, South America, and the Soviet Union. In September 2008, sponsored by Cunard® Line, the Boston Symphony Chamber Players performed on the *Queen Mary 2*'s transatlantic crossing from New York to Southampton, England. Among their many recordings are the Brahms string quintets and works by John Harbison, Aaron Copland, and Leon Kirchner, all on Nonesuch; and the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright, on Philips. Their latest recording, on BSO Classics, is of Mozart chamber music for winds and strings (the Clarinet Quintet in A, the Horn Quintet in E-flat, the F major Oboe Quartet, and the Flute Quartet in A, K.298).